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PENCIL POINTS

A JOURNAL FOR THE DRAFTING ROOM

AUGUST 1928

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PENCIL POINTS

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Ralph Reinhold, *President*, L. F. Nellis, *Vice-President*, William V. Montgomery, *Secretary*

EDWARD GRANVILLE NELLIS

EDWARD GRANVILLE NELLIS, the Vice-President of this Company and one of its principal owners, died suddenly on June 27th.

In the death of Mr. Nellis not only have we suffered a great personal loss but the field of technical and professional publishing has lost one of its most brilliant men. Gifted in an unusual degree with those qualities of vision and judgment, ripened by twenty-five years of experience, Mr. Nellis' opinions in all matters pertaining to publishing policy were of great value to those who were associated with him. He always strove for perfection; he believed that no thing was too small to be done as well as it could be done. Although Mr. Nellis was not trained as an architect he had a keen perception of artistic matters generally and a rare sense of discrimination, not only with regard to architecture but also in literature, music, and pictures.

Identified with this company from its very beginning, Mr. Nellis passed with the rest of us through the earlier stages of our development during which time courage was not only desirable but almost indispensable. He never had the slightest doubt as to the eventual success of PENCIL POINTS and it is a source of gratification to us all that he was able to see our dream for a strong publication, edited primarily for the drafting-room, in a considerable measure come true.

Edward Nellis was a loyal and true friend, as I very well know through twenty-five years of close association. His desk will be occupied by another, but we hope and believe that his spirit will always be with us.

RALPH REINHOLD.

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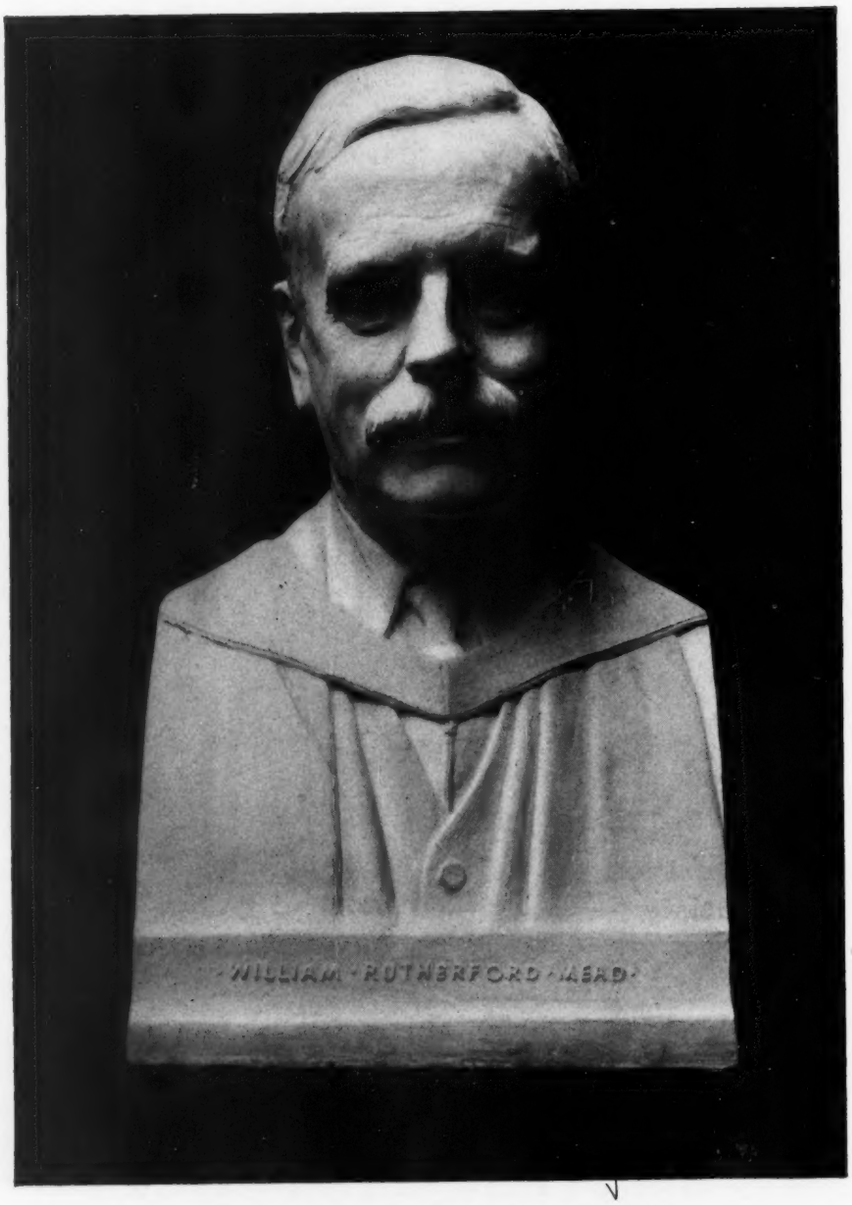


WILLIAM RUTHERFORD MEAD

1846—1928

From a portrait bust by Thomas Hudson Jones.

UNIV. OF MICH.

PENCIL POINTS

Volume IX August, 1928 Number 8

THE ARCHITECTURAL DRAWINGS OF HENRY RUSHBURY

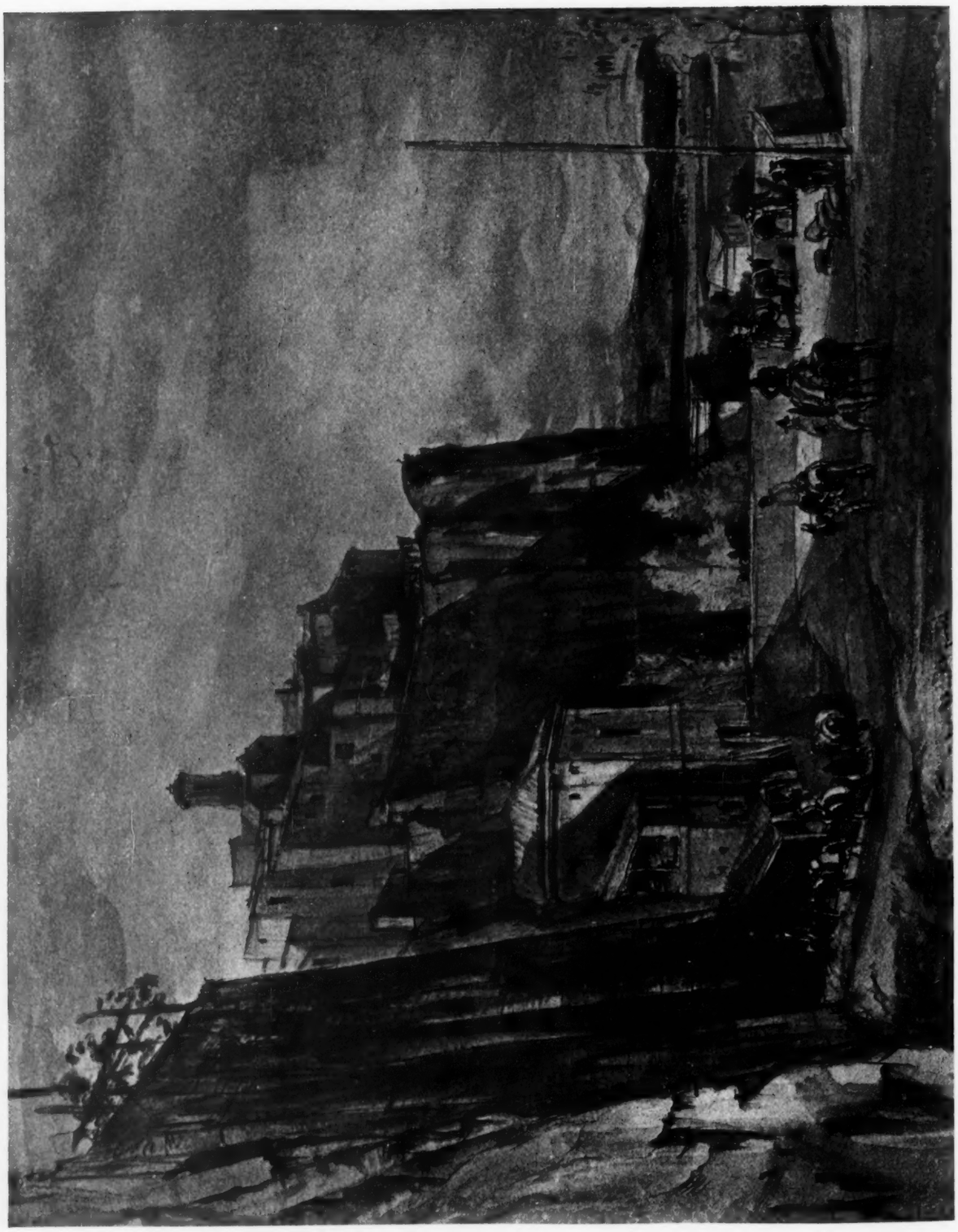
By Kineton Parkes

ONE FINE MORNING in Paris I was walking slowly along the rue des Tuileries, on my left hand the Place du Carrousel, on my right the long wide vista of the Tuileries Gardens. As I approached the quay the figure of a man bending over a sheet of drawing paper attracted me. Even a pavement artist gives me pause. I paused when I came to the bent figure whose back was towards me. In a moment I got a half-view of a rosy face with dark brown side whiskers. I recognized my friend Henry Rushbury in his usual blue shirt and collar. I was delighted; I did not know he was in Paris. I was glad to see him at work, for I had often fancied him passing from city to village, from meadow to mountain, drinking in all beauty and pausing now and then and here and there to record some in graphic form.

A good deal of Europe has revealed itself to Henry Rushbury in this interesting way. Since I found him at Paris, I have seen him at work in London. I have called on him sometimes only to find that he had slipped off to Spain. He loves to work in Florence; some of his finest things he has done in Provence. When I conceived my idea of writing about his drawings I had to wait for him to return from Rome to show them to me. His last excursion to the Eternal City was for the purpose of producing the drawings for a book to be published by Macmillans. It is in succession to the Paris Volume which contains so many examples of the architecture and street scenes of the Gay City on which he was engaged some few years ago, when I came across him by chance on the Pont Royal. These two books are full of fine draftsmanship and are telling records of a very happy power of observation.

Henry Rushbury was born at Birmingham, the birthplace of David Cox and Edward Burne-Jones;

S. AGOSTINO, SAN GIMIGNANO—PEN DRAWING BY HENRY RUSHBURY, A. R. A.



ORVIETO, ITALY—WATER COLOR DRAWING BY HENRY RUSHBURY, A. R. A.

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THE COLISEUM, ROME—PENCIL AND WASH DRAWING BY HENRY RUSHBURY, A. R. A.

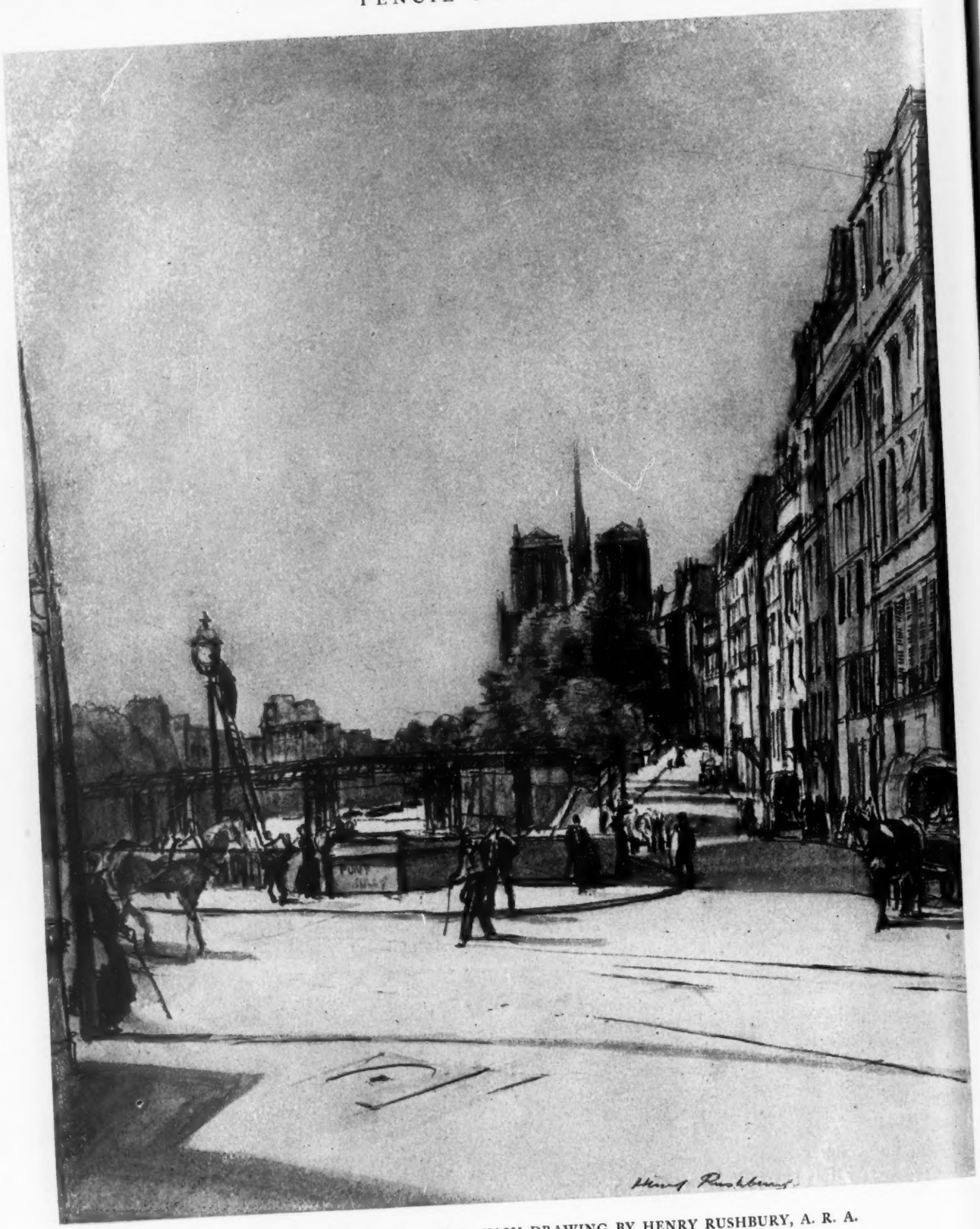
LOW TIDE AT LA ROCHELLE—PENCIL DRAWING BY HENRY RUSHBURY, A. R. A.

ADELAIDE HOUSE, THAMES SIDE—PENCIL DRAWING BY HENRY RUSHBURY, A. R. A.

at the village of Harborne (now forming part of the city) where Cox was buried in 1859, just thirty years before Rushbury's birth. Like Cox he was the son of an artificer of humble rank; like Cox he loved nature and worked hard in studying her moods and appearances, but unlike Cox he was able to attend a school of art and has never been compelled to sell a picture for less than half a sovereign! Whether like Cox his drawings will fetch thousands of pounds is a point which only the future will make clear. It was at the Birmingham School of Art under Catterson-Smith, one of the band which William Morris gathered round him and inspired, that Rushbury perfected his drawing technique. But it was his master's constant injunction to make only things that mattered, and not to waste talent on mere draftsmanship and design, that led Rushbury into the craft of stained glass. Afterwards he continued this practice in the beautiful hill country of the Cotswolds, in conjunction with Henry Payne of the Royal Water Colour Society and a fine craftsman. To stained glass and mural decoration Rushbury's style in graphics is due.

After his sojourn in the hills he went to London and for a brief space studied at the Slade School. It was his early election as a member of the New English Art Club to which the Cotswold artists were always drawn, that his work soon became known in London; later to be seen at the Royal Academy, the Old Water Colour Society and the Royal Painter Etchers. He was naturally projected towards etching by the faculty for pure line of his graphic practice. The dry-point and the needle were as essential to his expression as the pencil point and the crayon. The brush has attracted him less, but the use of the mobile instrument in the washing of water color onto paper has also been turned to what is really line work, but he relies less on the wash for his drawing than on the pen-point with which it is almost invariably associated. He is in essentials a black-and-white man and he manages to impart the tones of nature very certainly without the aid of color.

Rushbury does not work direct from nature, but upon the settings of man upon nature's features. His closest approach is certainly in the region of rocks. He is tremendously intrigued by the castles and châteaux which the ingenuity of man has added to the creation of nature. He draws these things as at Les Baux in Provence or at Orvieto and makes of them organic wholes, so welded that it is difficult to realize where the work of man and the work of nature begin and end. The buildings he treats grow out of the rocks, and the rocks appear as the roots of the su-



RUE ST. LOUIS, PARIS—PENCIL AND WASH DRAWING BY HENRY RUSHBURY, A. R. A.

PLACE DES VICTOIRES, PARIS—CRAYON AND WASH DRAWING BY HENRY RUSHBURY, A. R. A.

perincumbent structures. Not only buildings, but other objects like boats, also the work of man, he relates to their origin. As his buildings merge man's handiwork with nature's, so his boats as the work and instrument of man's hands connect their nature with the element for which they were ordained. Rushbury correlates, as is demonstrated particularly in *Low Tide, La Rochelle*. As to his men and women they are always adjuncts to his main theme, unless he sets out to portray the figure as in the etched portrait of his wife, and then he proves himself as much a master as in other directions. Whether he draws bodies, boats, or buildings he is always organic. If he draws trees it is for the purpose of heightening the verisimilitude of the scene, not for mere portraiture. Trees to him are accessories used pictorially, not as subjects in themselves. Rushbury makes drawings of objects not of atmospheric conditions. He is no impressionist. The analysis of color, the synthesis of light do not distract him from the realities of his expressive graphic. But he does not draw for the sake of drawing, exquisite as is his technique. He draws pictorially, so that by the proficiency of his line and the suavity of his composition, he shall express everything the scene conveys to him and so hand it on to the vicarious observer.

Above all Rushbury is a first-rate exponent of Architecture. His finest draftsmanship is devoted to buildings. Yet houses are not architecture merely as they present themselves to his vision, but components of a picture. Houses as he uses them are details fitted into a picture with the precision of a beautiful piece

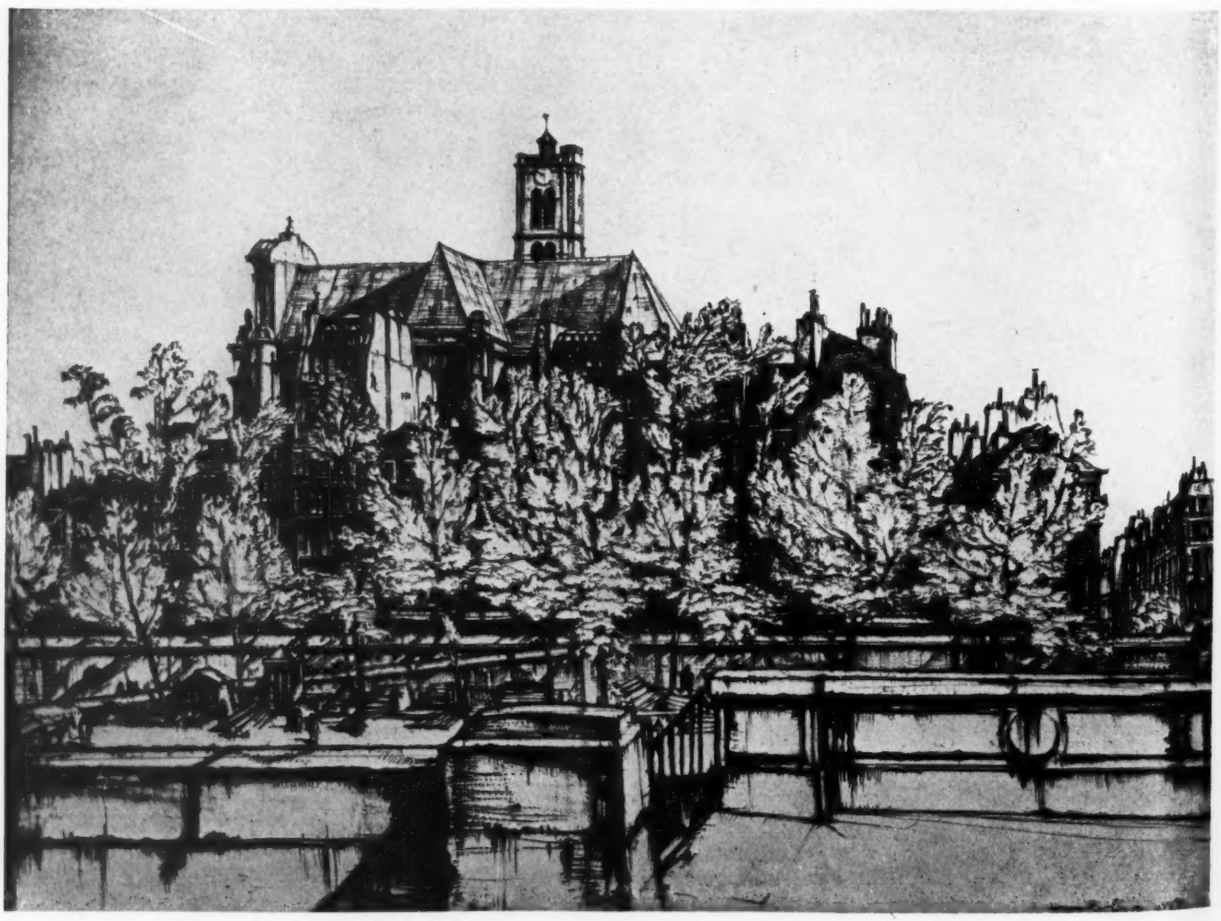
of mechanism. The picture resulting is so compact as to composition, so severely and yet so suavely stated that the scene takes on an organic life and the details are no longer merely mechanical.

It is the search for these essential architectural materials that causes Rushbury to roam about Europe. Any and every style interests him, but there is no drawing of his which does not reflect his own. That is his secret; he is individual while he is universal and it is because he seeks the picture that he is carefree as to the selection of its components. He is consistent in choosing only what interests his own taste and then he is invariably enthusiastic in its exploitation. He treats the classical style in the Coliseum; the Gothic at Les Baux; baroque in St. Gervais; modern in the streets of Paris, in the river at Rouen, in Adelaide House on the banks of the Thames. Any style is good enough for subject matter because the artist adapts it to his own personality; co-ordinates animate and inanimate life and provides a picture. His interest is all with the character of the object that presents itself as within the faculty of his graphic powers. These are certain, sure, accurate, unerring; the charm of his pictures when composed lies in the appeal of their perfect draftsmanship.

His recent election to the Associateship of the Royal Academy is an indication of the position in the English art world he has acquired so early. It is due primarily to his success as etcher, but to his fine draftsmanship is due the success of his copper-plate work, both bitten and engraved.

Rushbury's drawing is exercised almost wholly from the point: the pure pencil work of *Low Tide, La Rochelle* and of *Adelaide House* on Thames side; the pencil and wash of the *Coliseum* and the *rue St. Louis;* the pure pen point of *S. Agostino, San Gimignano;* the pen and wash of *St. Gervais, Paris* and the crayon and wash of the *Place des Victoires, Paris.* What the broader effects of the fluid brush result in may be seen in the rocks and buildings at Orvieto.

I like to think of the little compact figure in blue shirt and black smock in the wide spaciousness of Paris as I came across him that day, concentrating on the beauty of the lines there offered to him, and to imagine him moving off and away, impelled by instinct to other fields of graphic action, carrying them victoriously at his pencil point and returning then to his home in London with a bulging portfolio of captured, but not despoiled, examples of architectural beauty.



ST. GERVAIS, PARIS—ETCHING FROM A DRAWING BY HENRY RUSHBURY, A. R. A.

FIGURE 1—INSCRIPTION ON TRAJAN'S COLUMN, ROME—A. D. 114

ROMAN ALPHABETS

by Egon Weiss

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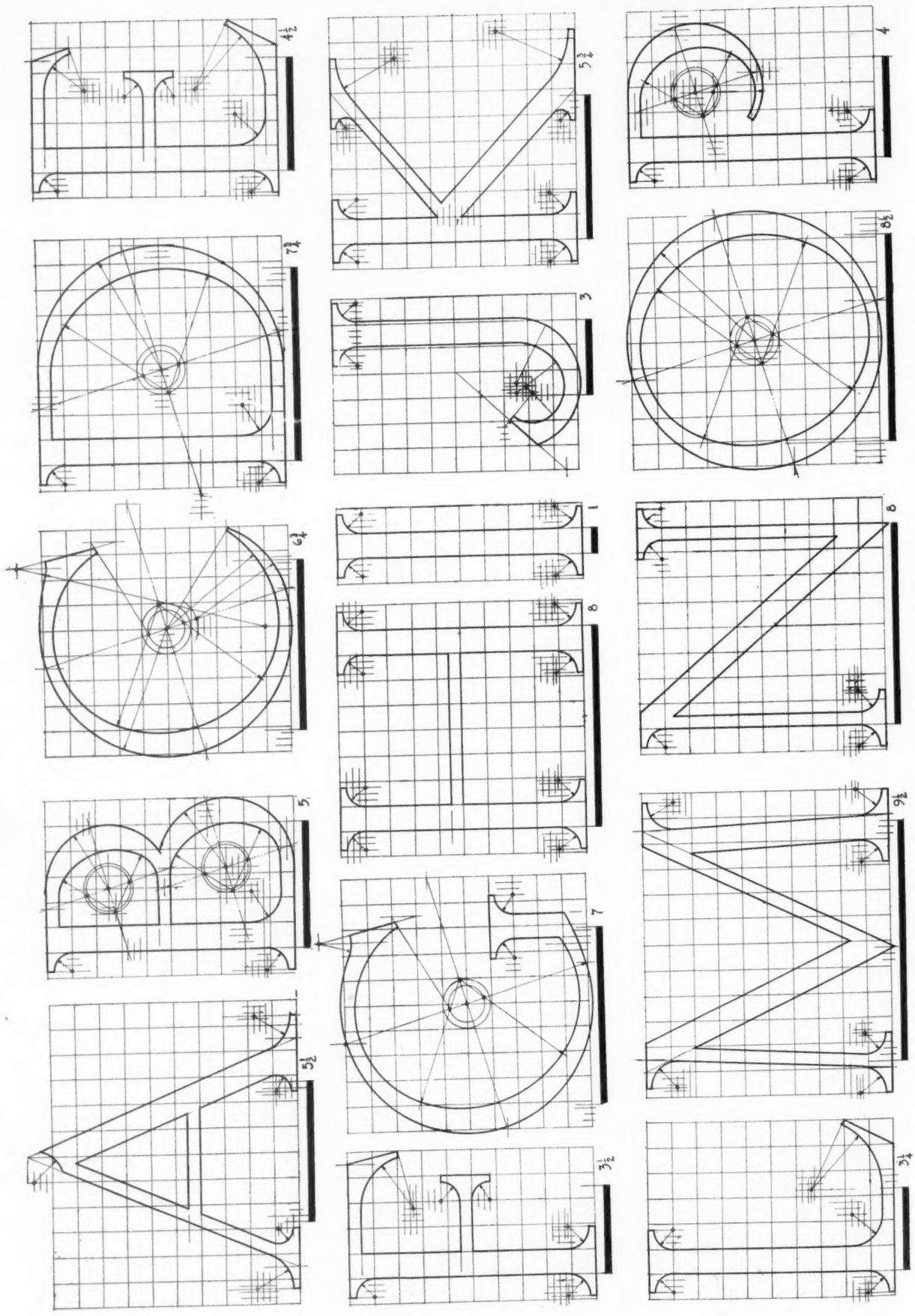
THE STUDY OF letters, their history, and their application, is not merely interesting but of great importance to the architectural draftsman and designer. Since he uses letters daily, either as a means of adding titles or notes to drawings, or as a part of the design, or ornament, to be executed later in stone or other material, a thorough understanding of the letter forms of the different periods as well as an understanding of the requirements of the material in which the letters are to be executed is essential. Probably developed from the picture language of the Egyptians, passing from the Egyptians to the Phoenicians, to the Greeks, and finally to the Romans, the Roman Alphabet of two thousand years ago still serves as a model of perfection of Roman letter forms. One of the most beautiful examples of Old Roman lettering is preserved in the inscription at the base of the Trajan's Column at Rome, which was cut about 114 A.D. (See Figure 1.) This letter appears later in the Renaissance Period but is of lighter weight and more refined. A typical panel of this period is shown in Figure 2, the inscription on the Monument to Carlo Marsuppini, Santa Croce, Florence, A.D. 1456. As Roman lettering (except in Germany, where the mediæval letter form is still surviving) has replaced the Gothic, due to its legibility, beauty, and character, its study is of great importance to the designer.

The Roman letters are composed of two weights of lines, thick and thin. Incorrect use of these lines will inevitably spoil the appearance of the letter. Bearing in mind that the two weights of lines are due to an attempt to imitate letters of the manuscript form, written on parchment with reed pens, the proper distribution of these lines can be easily remembered. Thus all vertical downstrokes (using the full width

SISTE VIDES MAGNVM QVAE SERVANT MARMORA VATEM
INGENIO CVIVS NON SATIS ORBIS ERAT
QVAE NATVRA POLVS QVAE MOS FERAT OMNIA NOVIT
KAROLVS AETATIS GLORIA MAGNA SVAE
AVSONIAE ZGRAIAE CRINES NVNC SOLVITE MVSAE
OCCIDIT HEV VESTRI FAMA DECVS QVE CHORI

FIGURE 2—INSCRIPTION ON MONUMENT TO CARLO MARSUPPINI, FLORENCE—A. D. 1456



PORTION OF ROMAN ALPHABET WITH NET VALUES FOR EACH LETTER AS WORKED OUT BY EGON WEISS

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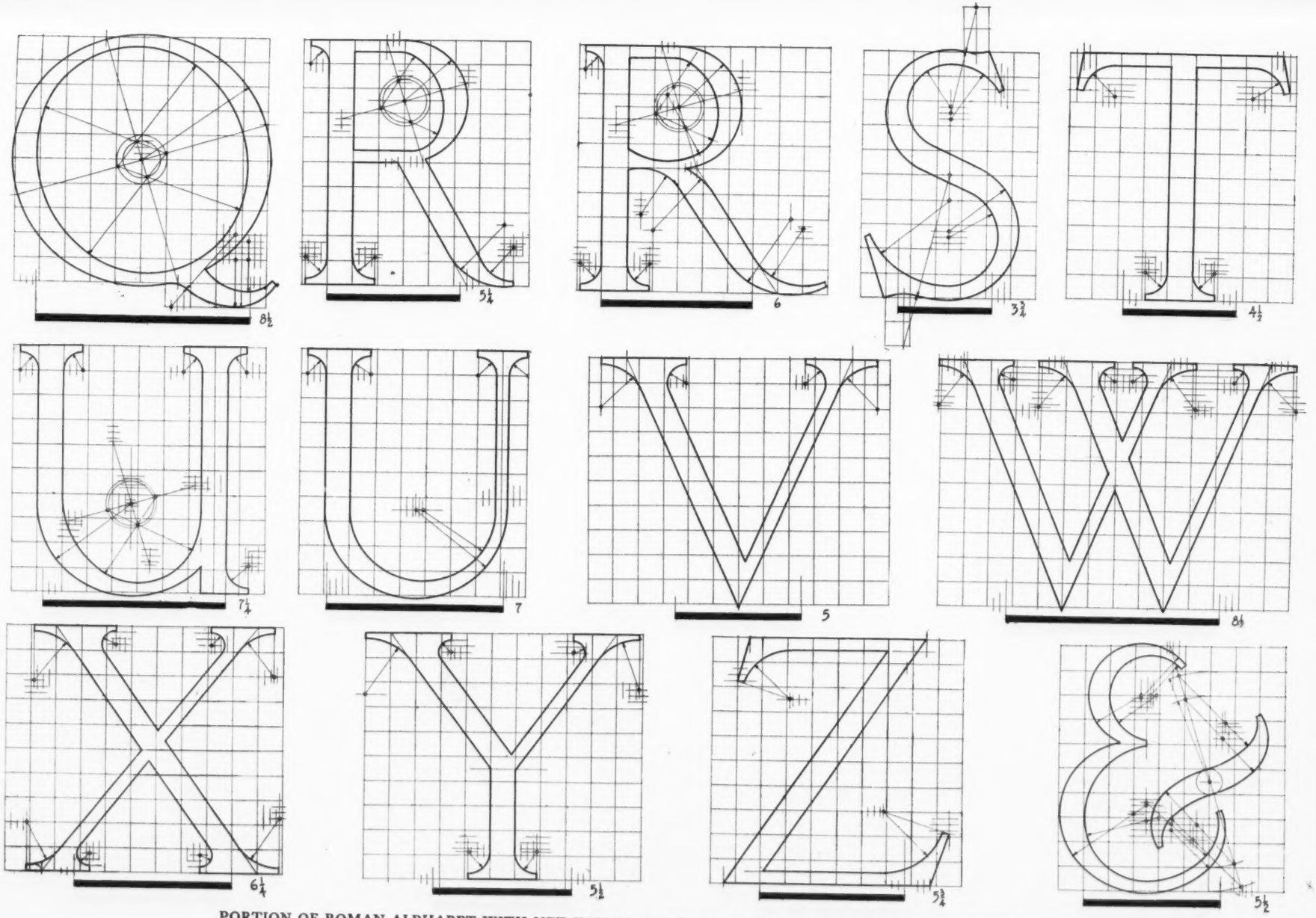


PORTION OF ROMAN ALPHABET WITH NET VALUES FOR EACH LETTER AS WORKED OUT BY EGON WEISS

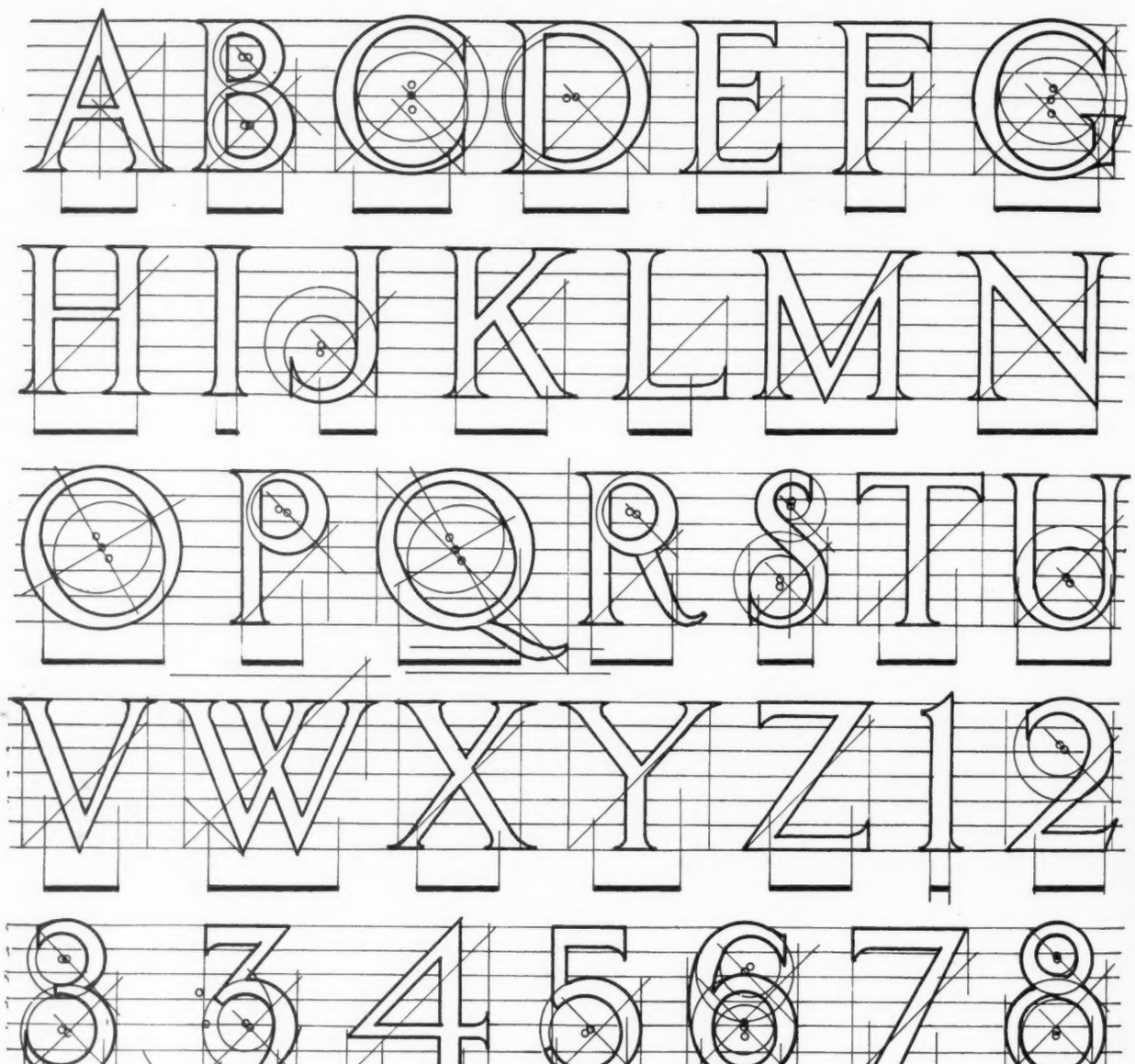


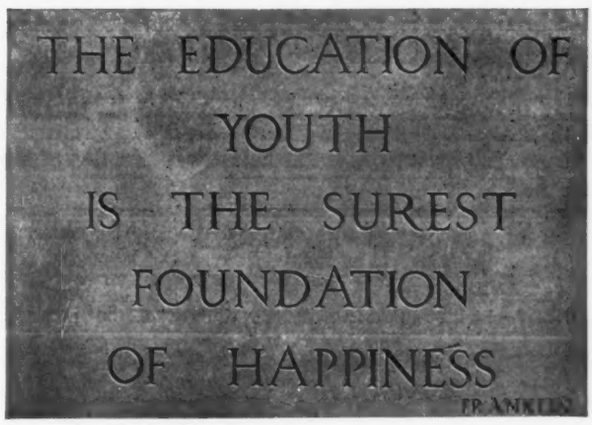
FIGURE 3

Roman Alphabet redrawn from "Lettering in Marble," published by the Vermont Marble Company. Net values added by Egon Weiss.

of the pen) and all lines sloping from the left top to the right bottom are heavy, while all horizontal lines and upstrokes (first and third lines of the M and N) are thin. The sloped line of the Z is also heavy although its direction is from the right top to the left bottom, thus really being an exception to the rule. Maintaining, however, the rule that all horizontal lines are thin lines, there is really no choice left but to make the inclined stroke of the Z heavy. The so-called "swash-lines" of the Q and R are also partly heavy. On round letters, like the O and Q, the width of the line is thin at the vertical center-line, increasing to the width of the heavy stroke at the horizontal center-line. If the center-line of round letters is tilted, the weight of the line coordinates with the center-lines as stated before.

For letters drawn at a large scale, the heavy stroke is usually made about one-eighth to one-tenth of the height of the letter; while the width of the stroke may be made one-seventh of the height for smaller letters. The light bars may be made from one-half to two-thirds of the thick lines. In general, it may be said that the width of the strokes depends upon the height of the letters, their location above the ground, the space available, and also upon the material in which they are to be executed. The heavy stroke is

often also referred to as stem, the light line as crossbar, or waist-line. The terminal finishing off the free ends of lines are called serifs, or, if weight is added to them as is required in raised letters, heads. The origin of the serif is explained as a chisel cut at the free ends of the strokes to prevent overcutting. The beauty and appearance of a letter may be badly ruined by drawing the serif too long or by drawing the connecting fillet between stem and serif with insufficient care.



Courtesy Federal Terra Cotta Co.

FIGURE 4—LINES WIDE-SPACED

Some of the letters we are using today in our alphabet are later developments. The letters I and J, and V and U were not distinguished until the sixteenth century, which explains the use of the I in place of the J, and the V in place of the U, in classic inscriptions. Some authorities believe it is in keeping with old Roman lettering to use the I and V in place of the J and U. The same authors, however, repeatedly assert that legibility is one of the fundamental rules of good lettering. The writer can therefore hardly understand why we should be in keeping with Old Roman lettering at the expense of legibility unless the inscription is executed in Latin: there is really no need of spelling TRVST COMPANY with V as is quite often done. In fact, the use of the I and V in place of the J and U, respectively, is by many considered more of an affectation on the part of the designer than strict adherence to classic examples. Common sense should be your guide.

Mr. Frederic W. Goudy, an authority on good lettering, so splendidly wrote in his article "The Roman Alphabet," reprinted some time ago from ARS TYPOGRAPHICA in PENCIL POINTS:

" . . . . . It is frequently remarked of the Roman capitals that there seems to be no good reason for the ungainly contrasts in their various widths. To the writer [Mr. Goudy], however, there is a fundamental reasonableness in their peculiar proportions (of which varying widths are an essential feature), that marks for him a close relation between these capitals and their far-off Phoenician originals; nor are those proportions and widths merely a matter of conscious or elaborate design. There is, too, a profound consistency in the Roman alphabet AS A WHOLE—a close relationship between the individual letters that compose it, due to the following of a sound tradition by ancient craftsmen free from conscious effort toward beauty. These craftsmen were much more anxious for consistency in the form and appearance of their work than they were concerned with the question of widths of individual letters . . . . . ."

FIGURE 5—LINES NARROW-SPACED

An important factor in drawing Roman letters that must be accounted for its optical illusion. As round letters (Q, O, C, etc.) are touching the guide lines at only one point, they will appear smaller than adjacent square letters of the same height. To overcome this they should extend slightly above and below the guide lines. A similar condition exists in drawing the V and W; the sharp point of these letters should also extend slightly below the bottom guide line. Care should, however, be exercised not to exaggerate this method of *corriger la fortune*, as such would probably do more harm than omission of this refinement. Another optical illusion makes a line drawn across the center of a rectangle appear to be below the actual center, at the same time causing the appearance of a larger area in the upper half of the rectangle. For this very reason the crossbars of letters such as the E and F should be slightly above the center and letters as the B, S, K, X, and Z should taper slightly towards the top. This rule of stability

FIGURE 6—PANEL BY MC KIM, MEAD & WHITE

FIGURE 7—EQUAL SPACE BETWEEN OUTSIDES OF LETTERS

FIGURE 8—SPACED WITH EQUAL AREAS OF WHITE

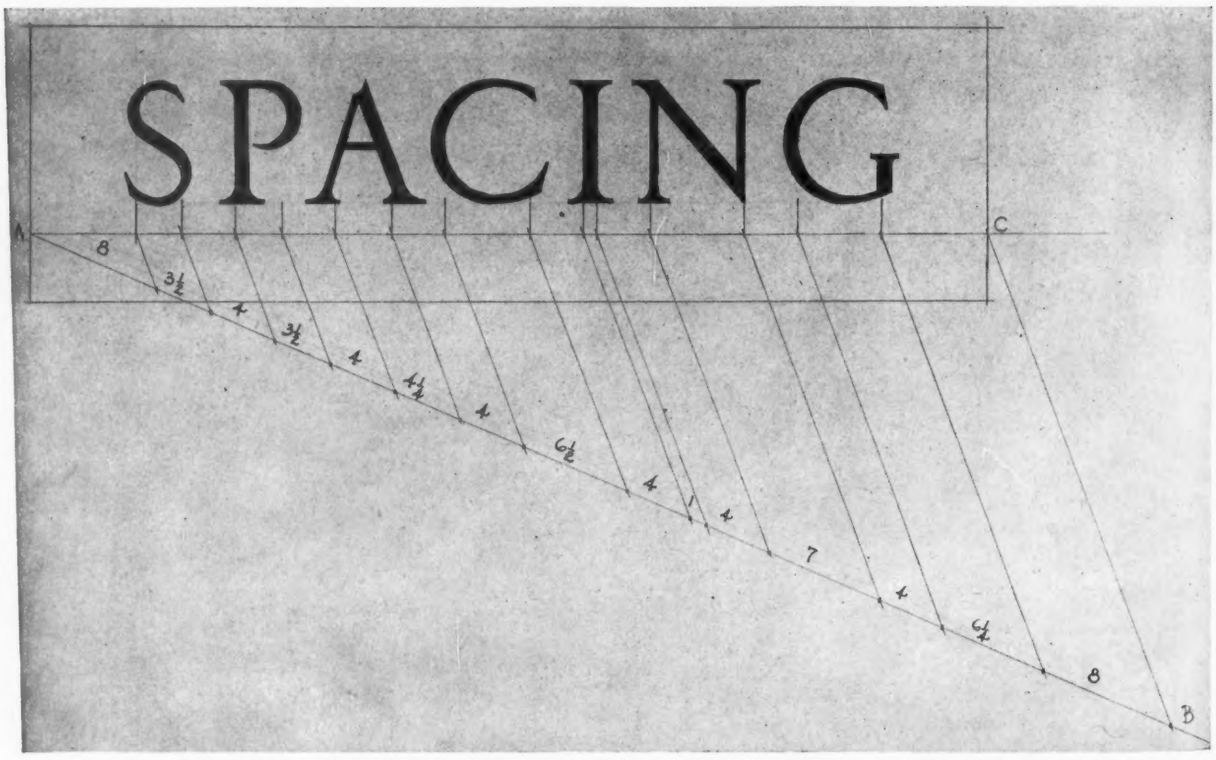


FIGURE 9—LETTERS SPACED BY NET VALUE SYSTEM

also applies to the layout of a name panel in general: the center of the inscription should be slightly above the actual center of the panel, with the margin at the sides either the same or slightly more than the top margin. The vertical space between lines of inscriptions varies in accordance with the space alloted, usually from one-third to the full height of the letters. Examples showing the use of wide and narrow spacing between lines are illustrated in Figures 4 and 5.

In studying Roman letters, coordinate paper that can be purchased in any stationery store will be of great advantage to the beginner. Drawing letters at a large scale by means of compasses and triangles by a method as illustrated in the accompanying alphabet, or the one published in the February Issue of PENCIL POINTS, will be a good start for students. My experi-

ence in teaching, confirmed by a letter from Dr. E. Boeck, Instructor in Architectural Drafting on the Technical College in Vienna, Austria, shows that drawing letters by mechanical means in the beginning as well as spacing them by the method outlined in the February Issue of PENCIL POINTS, followed by drawing the same letters freehand, spacing them by judgment and finally comparing the inscription obtained thus with the former, will bring surprising results. Later on the instructor should insist on the letters being drawn freehand. In modern practice, however, manufacturer's layouts of large letters are usually constructed by geometrical means. The proportion of height to width and the shading of the letters must be thoroughly studied, preferably starting with the straight stroke letters, I, H, L, T, E, and F, continuing on with the N, M, V, W, X, Y, Z, K, and A, finally taking up round letters as the O, D, B, C, G, J, Q, P, U, R, and S. The accompanying alphabet has been drawn so as to show the construction of letters, the width of the stem being one-tenth the letter height, the width of the crossbars being one-half the stem width. For spacing letters neutral lines (See February Issue, PENCIL POINTS) have been added. Arabic figures, often required in modern designs, have been added at proper proportions. This alphabet is principally for use by students and for designs where large letters are to be used. Due to the narrow width of the stem (in comparison to the height) this letter should be permitted to have fairly good sinkage if designed for incised (V-sinkage) inscriptions. For an alphabet that may be used effectively for letters of small height refer to Figure 3, redrawn from "Lettering in Marble," published by the Vermont Marble Company. The letters are divided in height to six equal parts and their width proportion can be readily seen from lines at 45°. Attention is called to the fact, however, that the width of the stem is one-seventh of the letter height as this has been found by the manufacturer to be a good working proportion.

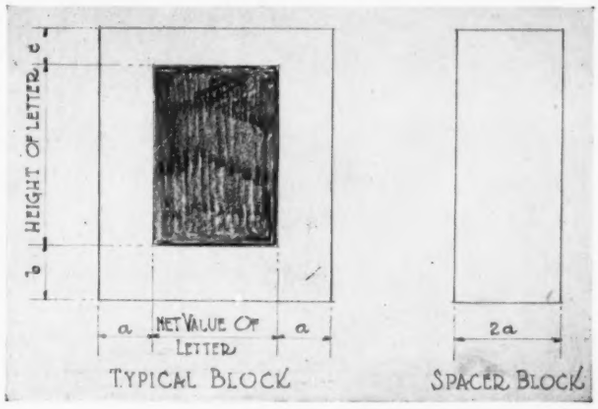


FIGURE 10

FIGURE 11—ILLUSTRATING USE OF STOCK LETTERS PROPERLY WORKED OUT

In spacing letters independently from any method, it will be noted that equal spaces between extreme ends of letters will not result in having the appearance of good (equal) spacing. This is illustrated in Figure 7. The effect of good spacing is rather obtained by distributing equal areas of white between the letters, with less distance between extreme ends of straight letters than between straight and round letters and

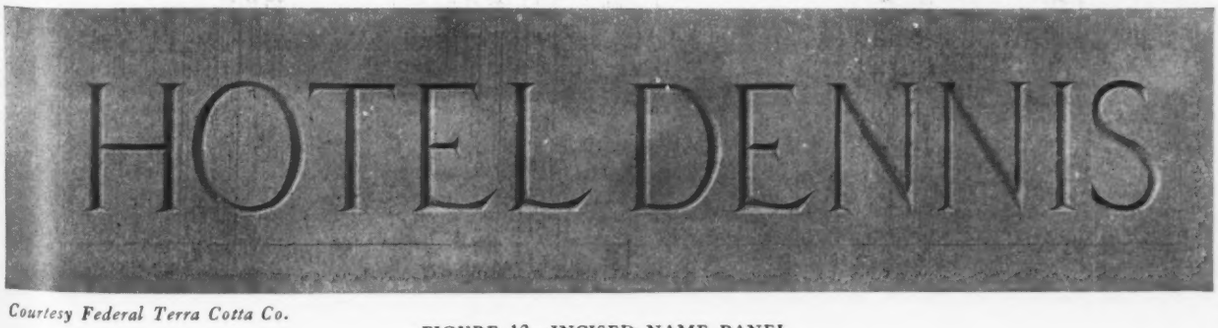


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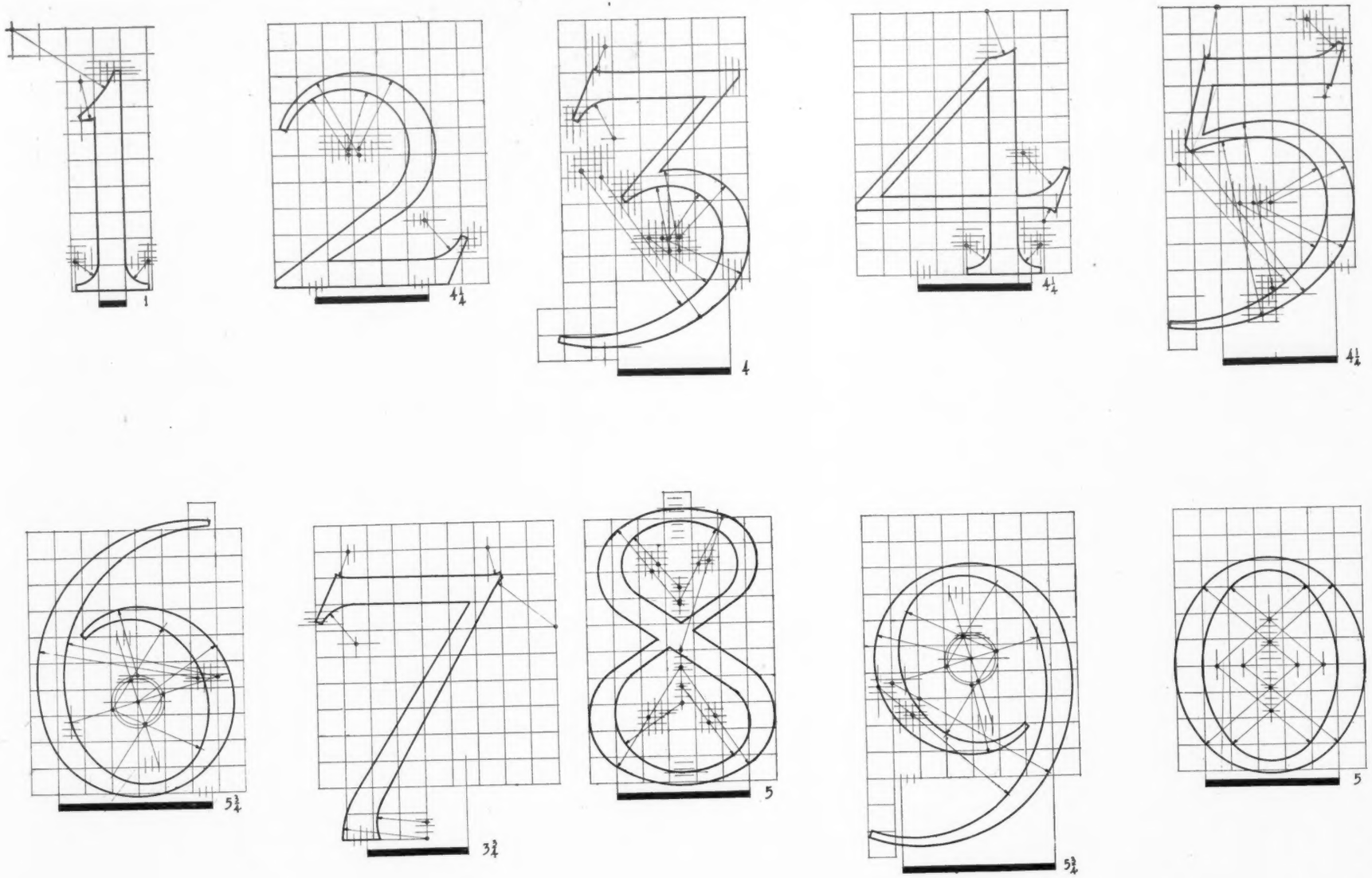
FIGURE 12—INCISED NAME PANEL



ARABIC FIGURES TO GO WITH ROMAN ALPHABET—NET VALUES BY EGON WEISS

NOTE THAT THESE TWO LINES ARE SPACED IN ACCORDANCE WITH THE THEORY OF SPACING OUTLINED IN PENCIL POINTS FOR FEBRUARY

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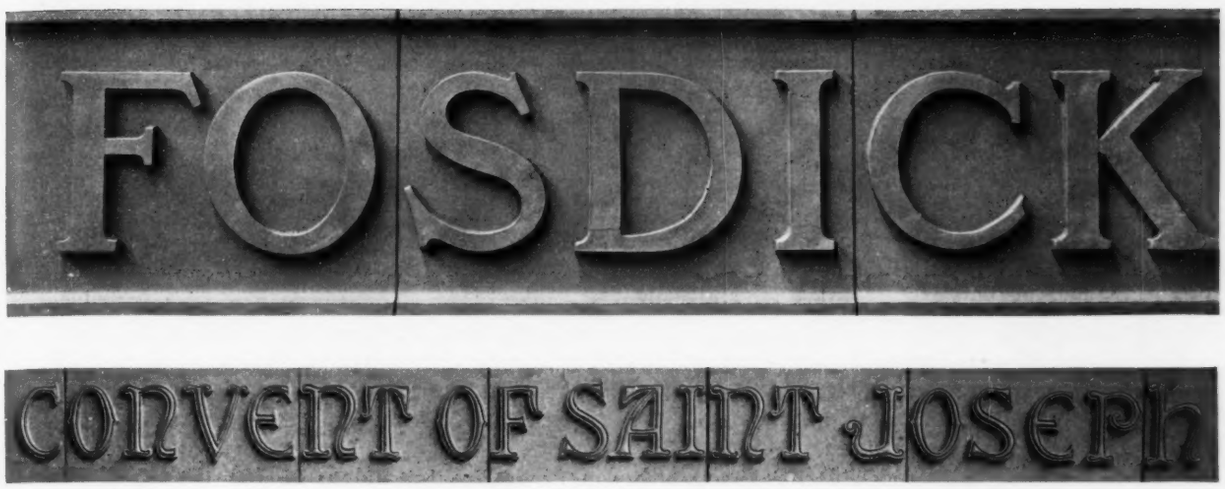


Courtesy Atlantic Terra Cotta Company

FIGURES 13 AND 14—PANELS OF RAISED LETTERS

still less between two round or open letters. This point is illustrated in Figure 8. Too many name panels are spoiled by carelessness or ignorance of spacing rules, while the letters themselves have been given all the attention by the designer. Space between letters must be designed according to the space available, a good proportion being slightly less than one-half of the height of the letters. This will result in approximately same areas of black and white. The space between words should be kept generally about twice the space between letters, which would be slightly less than the height of the letter. In Figure 9, a method is illustrated showing the word "SPACING" spaced into a panel of given width (Letters used were shown in the February Issue) by using the net values. Recalling the "Theorem of proportional lines" (Plane geometry: *If a line is drawn through two sides of a triangle parallel to the third side, it divides the two sides proportionally*), we can find the Zero lines for a panel of given length by laying off

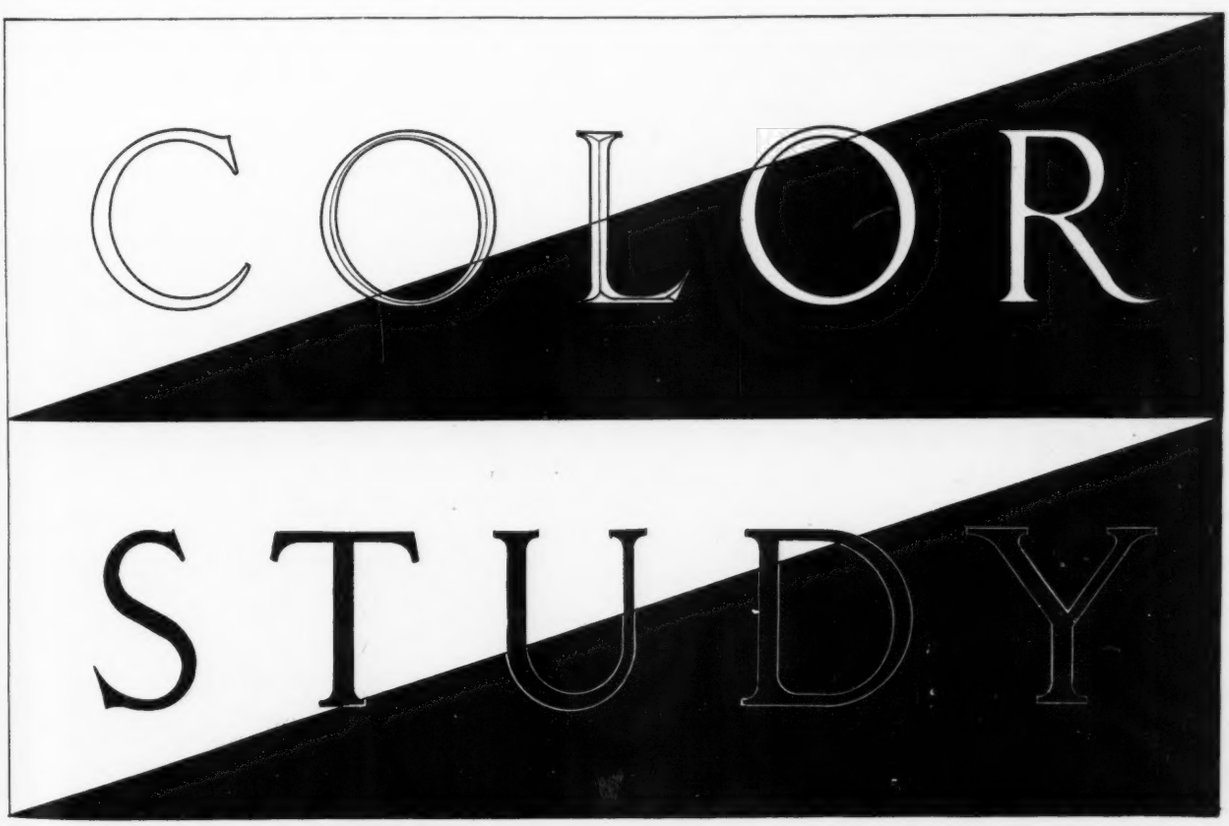


FIGURE 15—EFFECT OF BACKGROUNDS ON APPEARANCE OF LETTERS

net values on any line such as AB, connecting B with C and drawing lines parallel to BC through the points established for net values. Four units have been established as space between zero lines, and eight units between the borders and the first and last zero lines. The values 8, 3½, 4, etc. may be laid off on the line AB with a scale rule representing inches at a convenient scale, thus eliminating division of the given length of the panel into the total number of units. The height of the letters is therefore established by the given length.

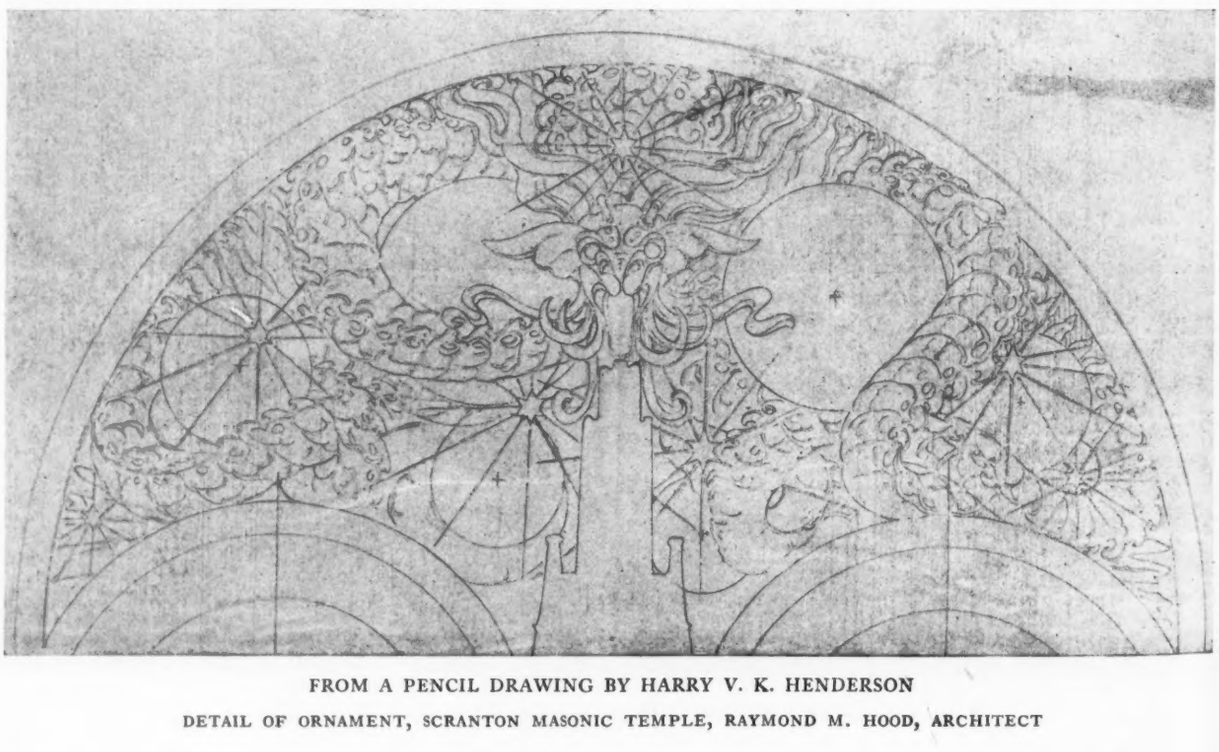
The dignity of the Roman Alphabet forbids too much freedom in treatment and composition. The letters should not be widened to fill holes, but the spaces between letters may be increased almost indefinitely. Compressing the letters, however, especially the letters of the O group, is often done without great injury to their appearance. Likewise letters may be drawn together, the lower part of the L may be extended to receive an I, T—bars may overlap and so on. An example of this type of composition is illustrated in Figure 6, a design by McKim, Mead & White. However, care must be exercised not to overdo such composition at the expense of legibility.

Quite a number of manufacturers are putting out "stock letters," the little use of which may be due to the poor spacing which results when these letters are combined into words. This difficulty could be easily overcome by finding the net values of all letters of the alphabet and making "a" (Refer to Figure 10) one-half (or slightly more) of the average of the sum of net values; then "b" and "c" could be made to total one-half of the letter height arranged at an approximate proportion of three to two, respectively. The spacer block, twice "a," could be used between words. The effect of a panel using stock letters constructed by this method is illustrated in Figure 11. A similar procedure could be followed by manufacturers to make templates, or stencils, of such letter forms as are most often used.

Letters may be either incised or raised. The V-shaped sinkage is used most often due to the fact that the extra weight required to strengthen raised letters results in loss of refinement. Figure 12 illustrates an incised, Figure 13 a raised, inscription panel. Figure 14, although not Roman, has been added to indicate a different style of raised letters that is very effective.

An interesting study is offered in Figure 15. Although executed only in black-and-white it will serve to indicate the effect that color has upon the appearance of the letter. It will be noted that the white stem, although of the same width throughout, appears to be narrower against the dark background. This to some extent would be true if executed in material.

In concluding, it may be well to mention that the appearance of the letter when cut is not quite the same as it would appear on a full size drawing, where only the outline of the letter is emphasized. This is especially true of incised letters of V-sinkage, in which case the outline of the letter is rather a matter of feeling than seeing due to the play of light and shade which furnishes the appearance of the letter. The deeper the sinkage the darker will be the shadow,—this should be borne in mind especially when designing letters of light weight.



FROM A PENCIL DRAWING BY HARRY V. K. HENDERSON

DETAIL OF ORNAMENT, SCRANTON MASONIC TEMPLE, RAYMOND M. HOOD, ARCHITECT

COST ACCOUNTING FOR ARCHITECTS, PART II

THE CLASSIFICATION OF EXPENDITURES

By Lloyd M. Hendrick, Jr.

EDITOR'S NOTE:—*This is the second of a series of articles devoted to an important phase of the business side of architecture. The first of the series appeared in last month's issue and subsequent parts will appear in consecutive issues.*

THE APPLICATION OF the principles of accounting varies according to the kind of business, but the objective is always the same—to bring to light the true condition of the enterprise. As a development or by-product of general accounting we have Cost Accounting, which aims to ascertain and record the cost of production. By the use of these two instruments the executive finds himself provided with the knowledge which if intelligently used will enable him to prosecute his business ambitions with infinitely more hope of success.

In doing business in a competitive market, which is true of the practice of architecture, each must seem to offer prospective clients something which the other cannot give. This must take the form either of superior service or lower fees. The minimum rates now in force are so low that they cannot be lessened without inevitably affecting the quality of service; neither can they be increased, except by united action, without fear of driving business to a competitor. Within these narrow limits the architect must find his profit. An efficient method of doing business is the only means of accomplishing this, and this efficiency will appear in the degree of acumen with which all operations are directed. The largest degree of intelligence can be based only on complete knowledge of the actual—not supposed—costs of every operation. Cost accounting supplies this knowledge through the use of a system of measurements and records of costs. No system, however comprehensive, can ever sit at the manager's desk and run the business; and conversely, no manager can ever direct a business successfully on a b'guess and b'gosh basis. Let us, therefore, analyze the conditions of architectural practice to ascertain, if possible, what it may require and justify as an orderly and logical arrangement of the charges it must undergo.

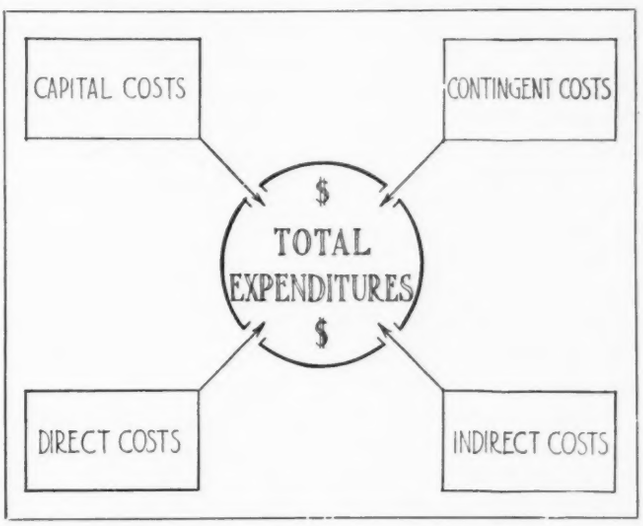


FIGURE 1—FOUR DIVISIONS OF COSTS

The diverse character and great amount of information that the architect must furnish his client and the contractors, the forms that this must be in, the business contracts that he must make, require that he maintain an office, furnish it with certain equipment, and man it with a corps of assistants. The possession of an office, the equipment of the same, and salaries of personnel, give rise to a long series of expenses of great variety. The nature of some of these expenses is plain and unvarying, while that of others is more involved or irregular. A sum of money spent today to buy a certain thing may be to accomplish a certain purpose; the same thing bought tomorrow may be for an entirely different object. A man may spend two hours on one job, two hours on another, and the rest of the day on miscellaneous things. The accurate scientific separation and classification of these costs is the first step in establishing a cost accounting system. This is fundamental. Any system which is not so based is beaten before it starts and is worse than useless.

All costs will fall into four general groups as shown graphically by Figure 1. With this as a starting point, each of these groups will now be examined in turn and the items of cost belonging to each properly segregated.

As much of the office equipment as is of fairly long life, such as desks, typewriters, drafting tables, books, and so on, is a capital investment; i.e., purchases made either out of the original capital or accumulated surplus. These purchases have the character of what is known in general accounting as "plant and equipment," a capital charge. Hence we have here the first account that recognizes costs, which may well be called Property.* This account must be

*It will be the practice in these articles to capitalize the initials of those words which stand for accounts in the various books and

acknowledged and have its place in the system for two reasons. First, if $1000 has been invested in equipment, that is $1000 which might otherwise have bought bonds or be drawing interest in a bank; there is no less reason why it should not draw a return from architecture. Secondly, if we buy a drafting table for $50 that will last 15 years it is obviously unfair to load that expense upon current jobs; its proper handling is to make it a long term burden rather than a current one. Its proper disposition is provided by the Property account. Practical applications of the foregoing principle with its side issues of depreciation and renewal will be considered in more detail later. Items assignable to Property are as follows:

Office and drafting room furniture;
Typewriters, mimeographs, Ediphone, and "Ditto" machines, and similar apparatus;
Drafting room equipment, instruments, etc.;
Architectural books;
Blueprinting machines.

All offices will not possess all of the foregoing equipment and indeed some small offices will find it difficult to set a value on part of their furnishings which perhaps have been gathered together in a hit-or-miss way. Many an office has begun on the dining-room table at home and then picked up the necessaries of operation as they were needed. In such cases merely a nominal value will satisfy accounting requirements. It will be appreciated that the term Property is a general one. Under some circumstances in a large office, especially for insurance and inventory purposes, it might be desirable to subdivide it under such accounts as Furniture, Books, Mechanical Equipment, etc. There might appear also the item Real Estate if the office owned the property in which it was located.

It is to be understood of course that we are dealing only with the outgo of money, and references here to "capital" have to do only to the uses to which the invested sum is put, rather than the sum itself. If an office is incorporated the account Capital Stock appears, accompanied by accounts with the stockholders. It may also be the policy of such an office to accumulate a surplus out of which capital expenditures might be made. These, however, are matters lying outside the scope of these papers, where we are dealing only with the study of costs.

Given the office and the foregoing equipment we must now add to it drafting materials and stationery supplies of all sorts. These are things of rapid consumption necessary for the general operation of the office and are clearly current expense. Likewise for general operation we must pay for rent, light, telephone service, stenographers, and other similar items which are also clearly current expense. Thus we see that there is a host of costs which do not directly produce a single drawing. The *indirect* character of these and the *direct* character of others are apparent and must be kept clearly in mind because these terms are the key to the logical and effective arrangement of all items of expenditure. Indirect items, of course, constitute our old friend, "overhead."

The term Indirect is much to be preferred to "overhead" because it suggests better the kind of route taken by the money to achieve its object and reach its destination, which is always the same ultimately,—the production of drawings. Drawings, being the form taken by the architect's service, bring in the money, and there is nothing else of much account that does bring in money. Therefore the production of drawings is that for which everything is organized and for which all other forces move. Indirect charges group themselves into two classes: the first containing materials, facilities, and certain services originating outside of the office; and the second, the services of certain employees within the office. The first group would include the following:

Rent,
Light and Heat,
Janitor Service,
Taxes,
Interest,
Insurance,
Depreciation of Equipment (of Capital items),
Maintenance and Repairs,
Towel Service,
Drinking Water,
Telephones (except toll calls),
Postage,
Petty Cash,
Stationery,
Drafting Supplies,
Bad Debts,
Vacations and other absences.

Most of these items are common to all offices and require no special comment. "Insurance" includes fire, liability, personal for the benefit of the partnership or corporation, and automobile contracts. Depreciation of Equipment is the outlay incurred by setting aside at regular intervals a sum of money which at the end of a given period would equal the cost of that much of the capital equipment which on account of wear and tear would have to be replaced.

In the second group of Indirect charges we would find salaries paid out as follows:

Stenographers and Bookkeepers,
Office Boy,
Filing Clerk,
Librarian,
Drafting Costs (by anyone, but only for miscellaneous office purposes),
Office Manager,
Architect.

records; also certain other terms for the object of more clearly denoting their special application to accountancy.

This list is self-explanatory except perhaps the last item which means the salary drawn by the firm. The theory supporting a salary for the head of the office, entirely apart from his profit, deserves special explanation. Let us assume John Smith to be the architect with whom we are concerned. He started business with a sum of money which was his Capital. Two distinct entities were then in existence: one, personal, the Proprietor; and the other, impersonal, the Business. If the Business were incorporated the Proprietor would quickly be recognized as the familiar stockholders, and the Business would be the operating organization, commonly thought of as the "company." John Smith as the Proprietor is merely the possessor of something, a condition which implies no particular obligation; he does, however, choose to manage and direct the business. In this capacity he alters his relationship and performs actually every function of the president or manager of a company, and should in all logic draw a salary for so doing. The amount of this salary should be greater than that of any of his subordinates and be equal to the value of his services if they were rendered for another office. The efficacy of his efforts will be measured in terms of the profits or losses he creates for the business. Hence he finds himself under an obligation to the business which takes the form of responsibility to Capital, the material element that made possible the creation of the enterprise. The dual relationship thus set up must be reflected in the records for the sake of clearness, convenience, and accuracy in determining real rather than imaginary profits.

Keeping in mind the definition of Direct and Indirect charges, it must be observed that there will be several days in succession when a stenographer is engaged continuously upon the same specification. Her time, in such a circumstance, becomes therefore a Direct charge and is an exception to the foregoing list, and the same thing might on occasion be true of any of the others named thereon. It is also conceivable that the following situation might arise: an architect wins a commission for a $10,000,000 college group and his existing office facilities cannot accommodate that additional work. He engages special quarters or opens a branch office with equipment, stenographers, telephones, etc., to execute that single commission. Under such circumstances practically all expenses incurred in that branch office would be Direct charges.

It thus appears that there is constant necessity for keeping the eye and mind fixed upon the route and goal of every expenditure for only in this way can the direct or indirect character be discovered. A bookkeeper must know the principles involved and then constantly apply good judgment. The foregoing lists will apply 75% of the time; it is what happens in the remainder of the time that will trip the unwary.

We now have an office equipped and possessing the mechanism and supervision for operation, and it lacks only operators. These are the draftsmen, specification writers, etc., and they give rise to by far the largest single item of costs. To the extent that wages pay for drawings and superintendence required for the execution of a commission they are, of course, a Direct charge. The following salary expenditures therefore come under that classification:

Draftsmen,
Job Captains,
Chief Draftsman,
Superintendent,
Specification Writers,
Engineers.

It must be remembered, however, that time which anyone of the foregoing spends on miscellaneous office work, free sketches or similar objects, is not directly productive work and should be considered as Indirect or Contingent expense. The time of the chief draftsman usually is spread over a number of jobs in such small units that it would be impracticable to keep a time record of each of them, and though the Direct character of his work remains, we are forced to handle it in a manner different from that of draftsmen generally, as will be described in a later article.

In addition to the above, the salaries of those mentioned in our Indirect list become Direct charges under circumstances such as the following:

Office Boy,
Stenographers,
Office Manager,
Architect.
} when recordable portions of their time are spent on a particular job.

It is also true that any of the foregoing persons may spend time on assignments that have nothing to do with actual commissions, in which case their costs fall into the Contingent account.

There are other expenditures than those already named which generally are Direct charges. These are:

Toll Calls,
Telegrams and Express Charges,
Blue Printing,
Renderings and Perspectives,
Photostats and Special Reproductive Printing,
Travelling Expenses,
Models,
Attorney's Fees,
Engineering and Advisory Service.

Here again circumstances affect the situation; some of the above items may by special arrangement be charged directly against the client in addition to the fee, or against the contractor; some may be at times for non-productive purposes and they then become Contingent costs.

This brings us to the fourth general class of costs. There are many expenses in an office which do not add to equipment or assist in the execution of a commission, directly or indirectly. Such items as advertising, selling, publicity in its variety of forms, photographs,

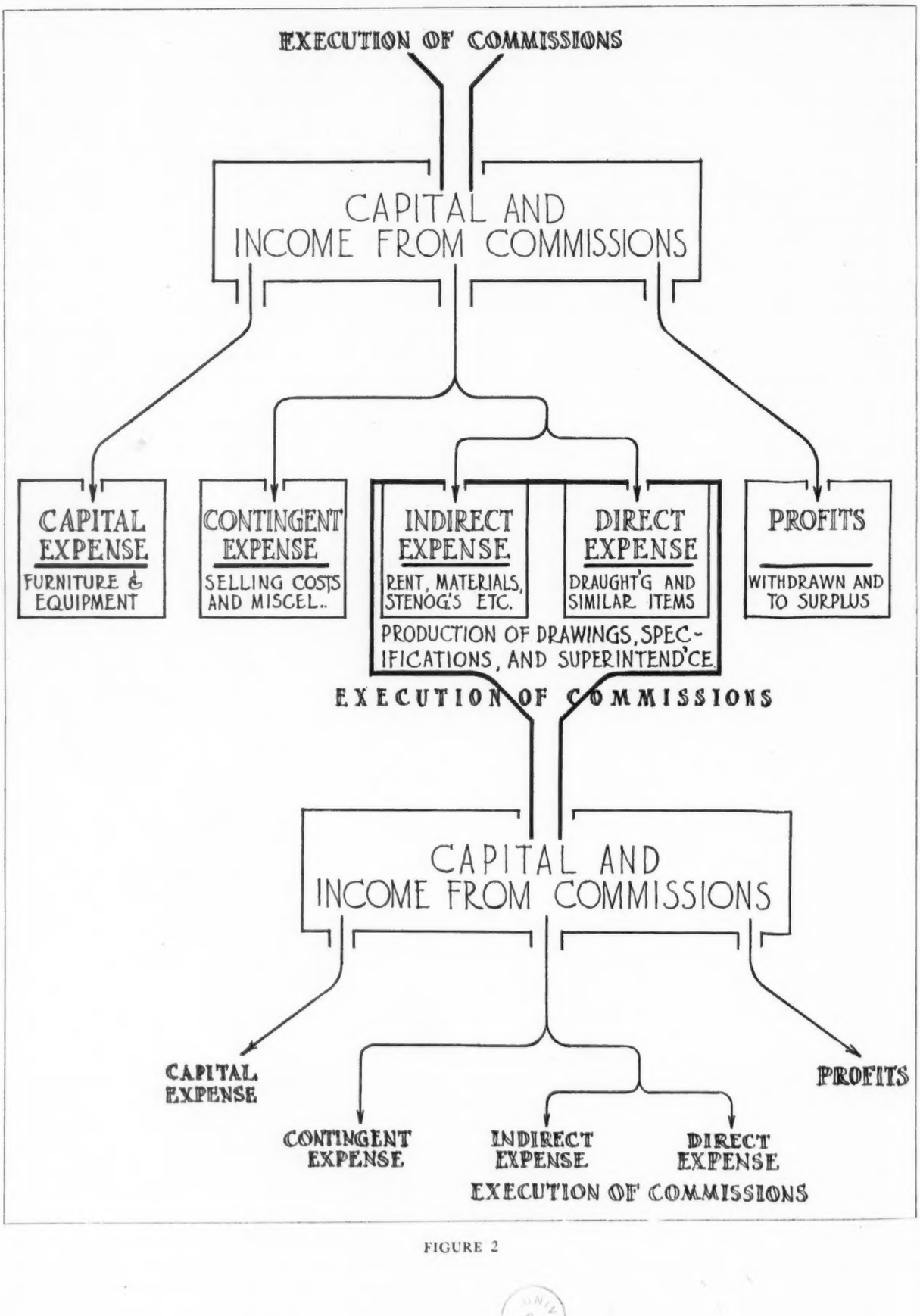

EXECUTION OF COMMISSIONS
CAPITAL AND INCOME FROM COMMISSIONS
CAPITAL EXPENSE
FURNITURE & EQUIPMENT
CONTINGENT EXPENSE
SELLING COSTS AND MISCEL..
INDIRECT EXPENSE
RENT, MATERIALS, STENOG'S ETC.
DIRECT EXPENSE
DRAUGHT'G AND SIMILAR ITEMS
PROFITS
WITHDRAWN AND TO SURPLUS
PRODUCTION OF DRAWINGS, SPECIFICATIONS, AND SUPERINTEND'CE.
EXECUTION OF COMMISSIONS
CAPITAL AND INCOME FROM COMMISSIONS
CAPITAL EXPENSE
CONTINGENT EXPENSE
INDIRECT EXPENSE
DIRECT EXPENSE
PROFITS
EXECUTION OF COMMISSIONS

FIGURE 2

free sketches, club dues, magazines, etc. are expenses incurred for various good reasons but they obviously do not aid in the production of drawings or add but very little, if any, to the permanent or tangible property of the office. For the most part their object can be described broadly as establishing contacts or maintaining relations with the business or social world, and they can be grouped under the general classification "Contingent Account." It is a characteristic of Contingent items that all could be suspended or omitted from office activities, and the production and execution of work would go on as usual. In relation to rising costs and diminishing profits, expenses of this kind are very significant for there is no other opportunity equally great, unless it be in poor management of the drafting room, for wasting money. Frequently they are a great source of loss because the common and very fallacious practice is to call them "overhead," mixing these costs with others and so concealing the true state of affairs that the real leaks are not visible. It is of interest to note that Contingent expenses are generally under the direct control of the head of the office, rather than of subordinates.

The following costs will customarily fall in the Contingent column:

Charities,
Club Dues,
Architectural and Trade Magazines,
Photographs,
Special Drawings for Exhibitions,
Free Sketches to Stimulate Business,
Advertising, Exhibitions, Printing,
Salesmen's Salaries,
Salesmen's Travelling Expense.

In addition, there will fall into this category any other expenses, drafting or otherwise, which have a non-productive character, directly or indirectly. Architectural magazines are included in the above list because they are likely to have only a temporary value or at best an intangible one; they may be as useful at times as a good book but unlike the latter they are not likely to become a permanent Property asset. Quite the same thing is true generally of photographs. It is not possible to be quite so dogmatic about "free" sketches. Much depends upon the policy and attitude of the office. Most sketches are done in the hope that they will lead to commissions but if they are purely speculative in character they partake of the nature of advertising; often they are made in illegal competitions and it is difficult to characterize this expense from an accounting point of view, regardless of the ethics of it. It is clearly a gamble, a business risk of an excessive nature, and as such should not be imposed upon Direct drafting costs and make that account top-heavy, an unfair drag upon productive activity. It seems reasonable, therefore, if any office wishes to indulge in this sort of thing it should do so only to the extent that it can afford to, in the same sense that it can afford to advertise. This would logically make it a Contingent cost. Often sketches are made in good faith but nothing ever develops from them. When this is the case, good business and good ethics suggest that an attempt be made to collect at least their cost and if this is unsuccessful charge it up to Bad Debts, which put it in the Indirect group. If an office maintains a selling or publicity department it would be well to segregate expenses incurred therein under a subdivision, Selling Expense, and thereby make it easily possible to determine if it is profitable.

It should be pointed out that in strict theory some part of such costs as Rent, Telephone, Stationery, and similar expenses, should be charged up against the Contingent account. In a manufacturing plant or commercial establishment this would be done but in an architect's office the computations required to accomplish this would cost more than the effort was worth, and common sense suggests that these expenses should remain wholly Indirect. In the course of actual administration other similar situations may arise, and up to the point where the true picture of costs tends to become obscured, theory and system should give way to "hoss sense."

Having separated expenditures into four classes it is now possible to show graphically the interrelationship of one group to another, and to picture how the outflow of money, or costs, into one class has an effect on the others. Figure 2 illustrates the organic action of funds in an office with money going in four directions as above described and to a fifth destination, Profits.

It is clear from this diagram that Indirect Expense and Direct Expense have a regenerative function in providing new income. For this reason and knowing by experience that they are greater in amount than other expenditures, it follows then, other things being equal, that the more economically these accounts are administered the greater will be the sums available for other accounts and profits. The converse is equally true, profits and other accounts must be curtailed if the administration of Direct and Indirect Expense is wasteful. With questions of management of personnel and whether a particular expenditure of money is wise, accounting does not deal, these being matters of business judgment. Yet if business conditions seem to suggest the buying of an automobile for the superintendent or engaging more draftsmen it is only a good cost-keeping system that can tell whether the rate of current expense or outgo is enough less than income to permit safely the enlarged scale of operations. Accurate analysis of current costs, especially those Direct and Indirect, provides the only means of checking unwise expenditures, and is a yardstick against which may be measured the efficiency of the office force.

If Direct and Indirect costs are on a proper basis we can deal intelligently with the balance of income.

New Capital investments and Contingent costs, not being the active means of production, cannot be underwritten until the active costs of production are met. Hence it follows that they can be paid for only out of the above-mentioned balance. Capital expenditures are not likely to be large in any office unless one becomes extravagant in elaborate quarters and furnishings, books, and similar things. These are matters which lie with the individual who will merely remember that what he spends in this direction thereby reduces his profits. Contingent expense is a matter of much greater moment because of the growing practice of developing the publicity and selling side of the office under the stress of competition. Expenses of this nature should be carefully checked against balance of income available for this department. It is obvious that a salesman should bring in enough work so that, assuming other departments are on a sound basis, the profits derived from such commissions will be greater than the cost of getting them, else this money might better have been put in the bank than invested in the salesman. Here again appears the value of a system sufficiently analytic to develop the true facts of cost.

FROM A PENCIL SKETCH BY SAMUEL G. WIENER—"MOSQUE OF BAB SUIKA, TUNIS"

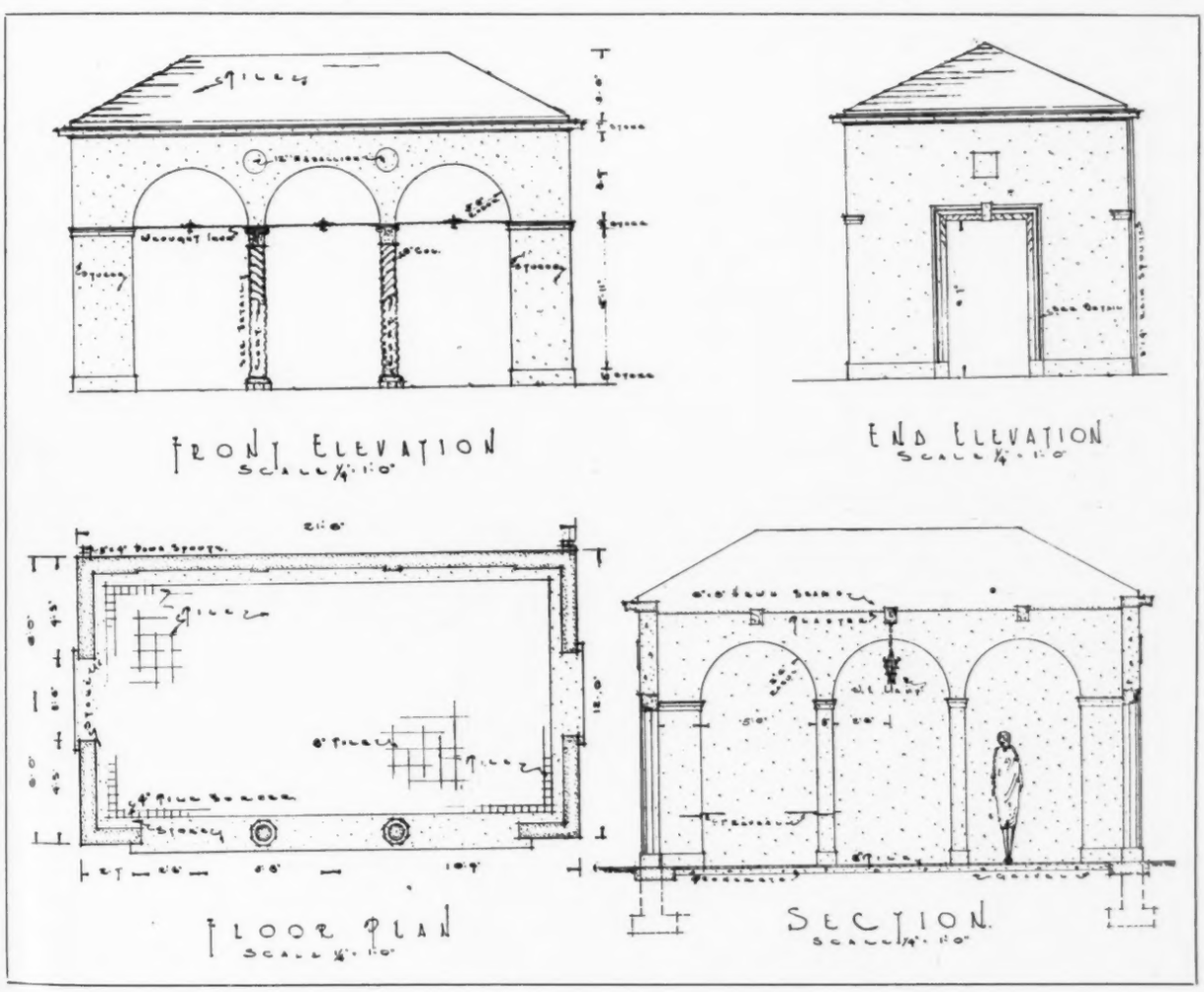
DRAFTING FOR LANDSCAPE WORK, PART III

By Eugene Clute

IN THE PART of this article published in the issue for May, the development of the drawings for landscape work from the survey, through the making of the rough studies for the general plan, the preliminary general plan, and the final general plan of a set of working drawings was illustrated and described. In the June issue the making of the plans of separate parts of the scheme of improvement was covered, also the making of the sketches of proposed treatments that serve in landscape work in lieu of elevation drawings. These last included sketches used by the designer in studying the treatments as well as the sketches used to show the owner what is proposed and later as highly important embodiments of information needed by the men in the field.

Another type of drawing for landscape work embraces all drawings representing construction; drawings of swimming pools, garden shelters, gate posts, walls, paving, steps and terraces, etc. In this issue typical drawings of this kind are shown. They have been chosen to represent a variety of subject matter that may suggest in some measure the great range covered by drawings of construction in landscape work. As will be seen, these drawings consist of plans, elevations and sections and of full size details of various features.

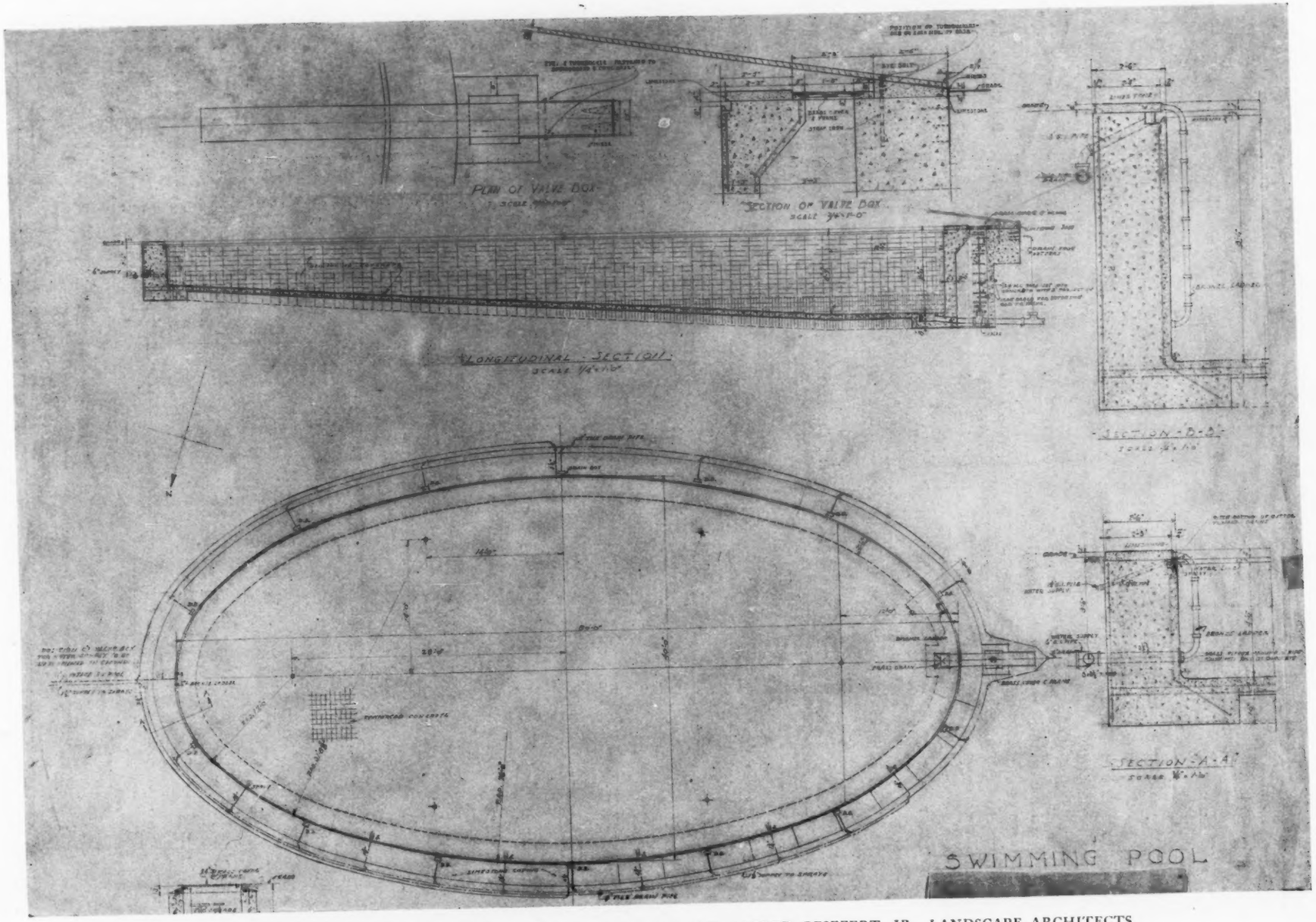
One of the most interesting of the drawings is that of a swimming pool. The construction of the reinforced concrete work is shown, the piping, valves, manhole, everything complete. In order that the manner of indication used on this drawing may be seen clearly, a portion of the drawing is reproduced at the size of the original. This pool is of a shape that has been found very agreeable out of doors when



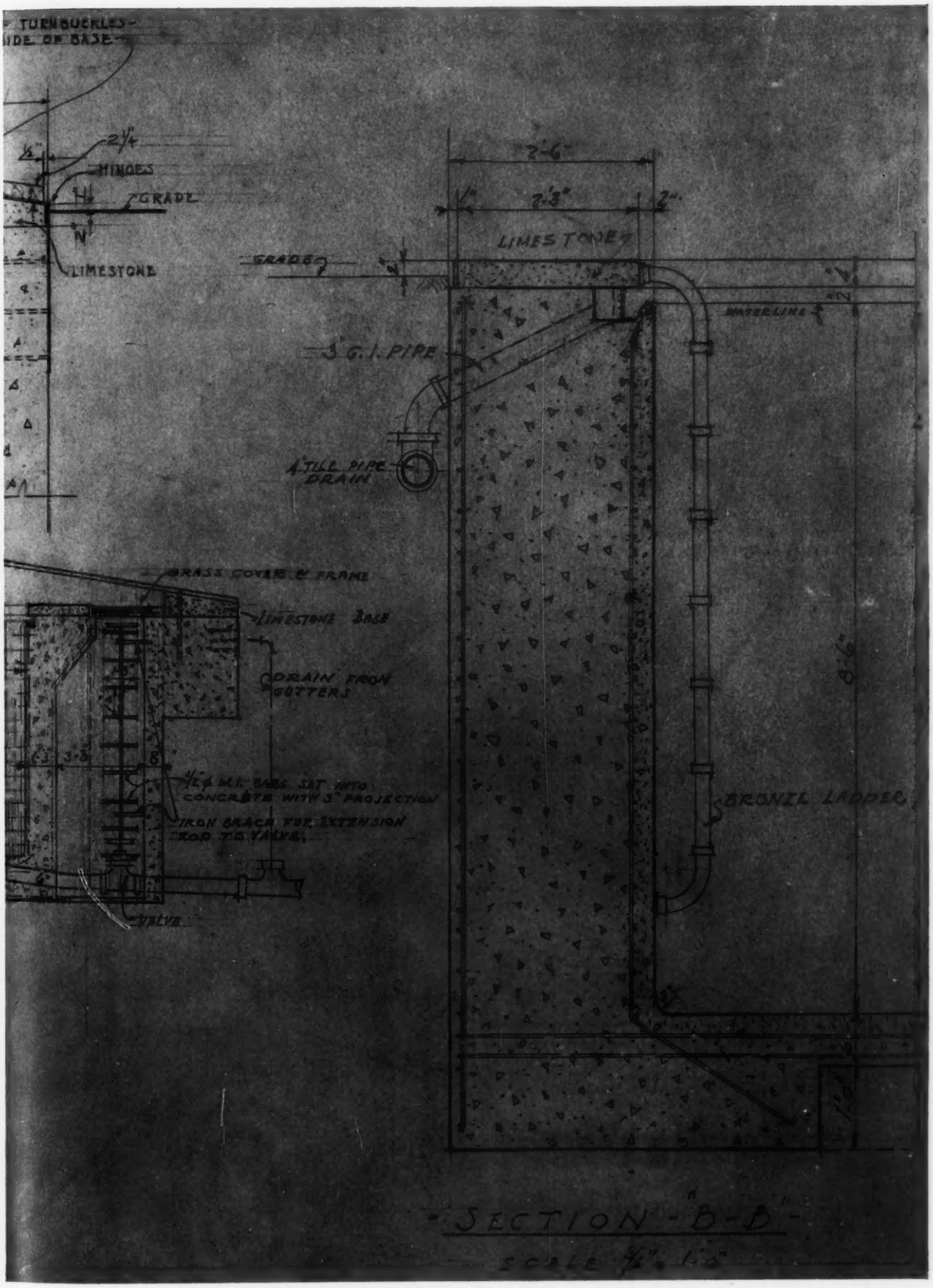
DETAILS OF A PAVILION FOR AN ESTATE—OLMSTED BROTHERS, LANDSCAPE ARCHITECTS

REDUCED FROM QUARTER-INCH SCALE DRAWING TO READ AT ONE-EIGHTH INCH SCALE

UNIV. OF MICH.



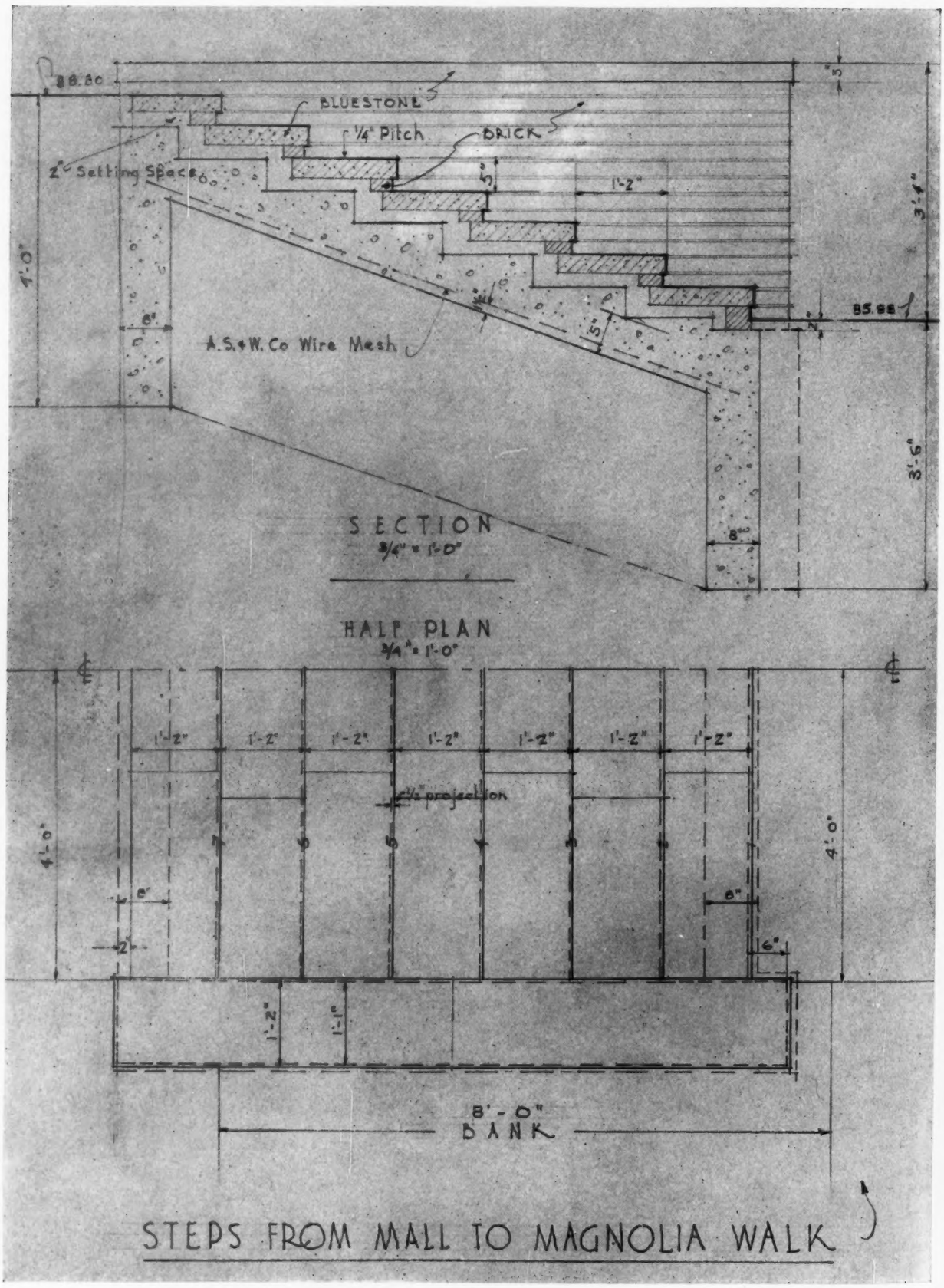
A SWIMMING POOL FOR AN ESTATE—FERRUCCIO VITALE AND ALFRED GEIFFERT, JR., LANDSCAPE ARCHITECTS



DETAIL OF SWIMMING POOL CONSTRUCTION SHOWN AT ACTUAL SIZE OF DRAWING

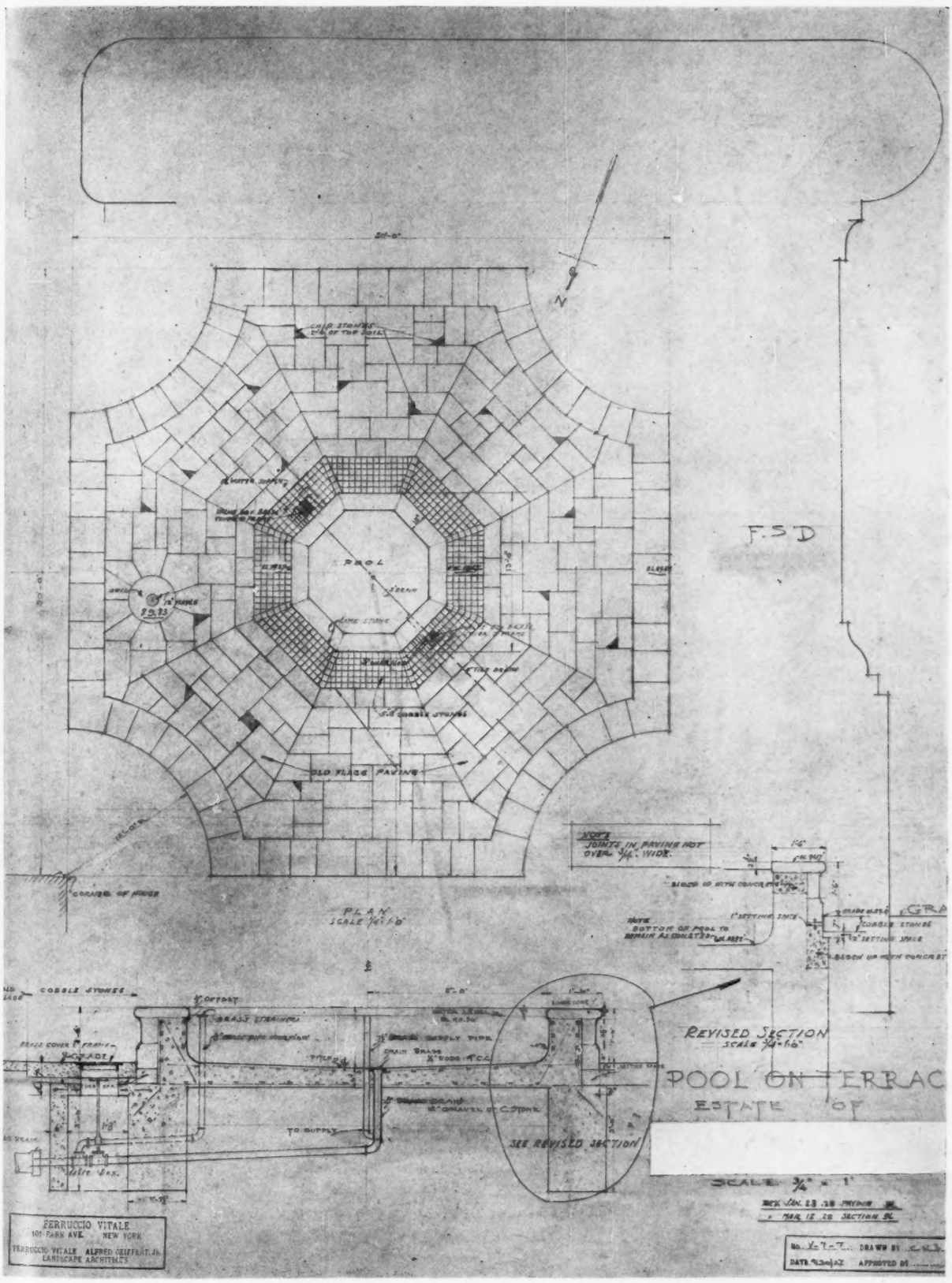
FERRUCCIO VITALE AND ALFRED GEIFFERT, JR., LANDSCAPE ARCHITECTS

UNIV. OF MICH.



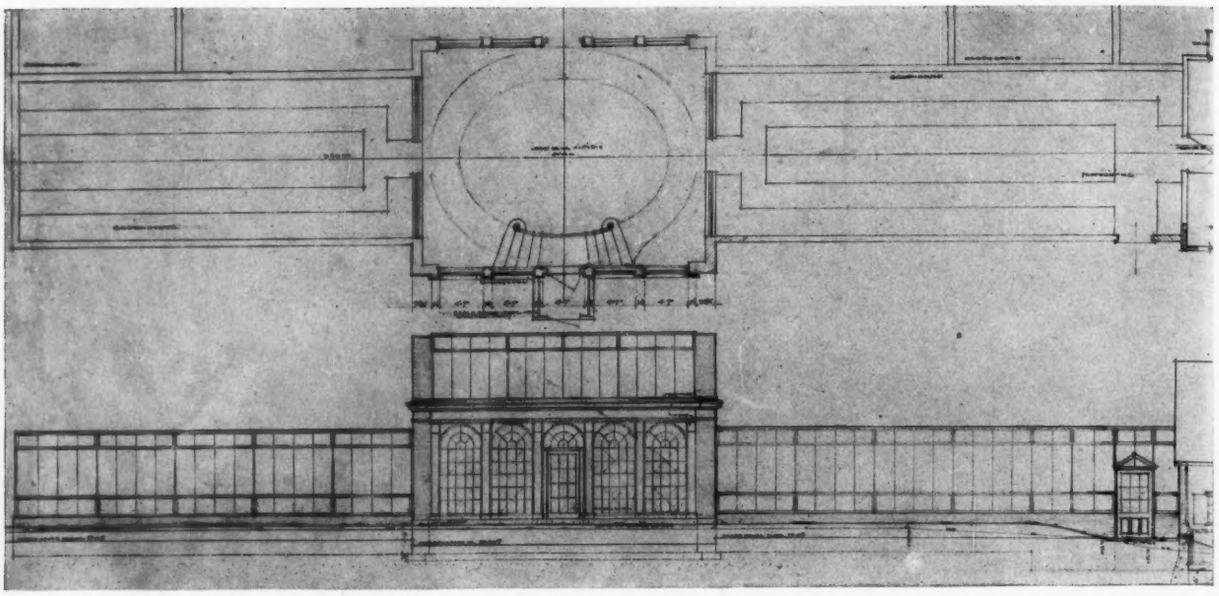
DETAILS OF GARDEN STEPS FOR AN ESTATE

FERRUCCIO VITALE AND ALFRED GEIFFERT, JR., LANDSCAPE ARCHITECTS

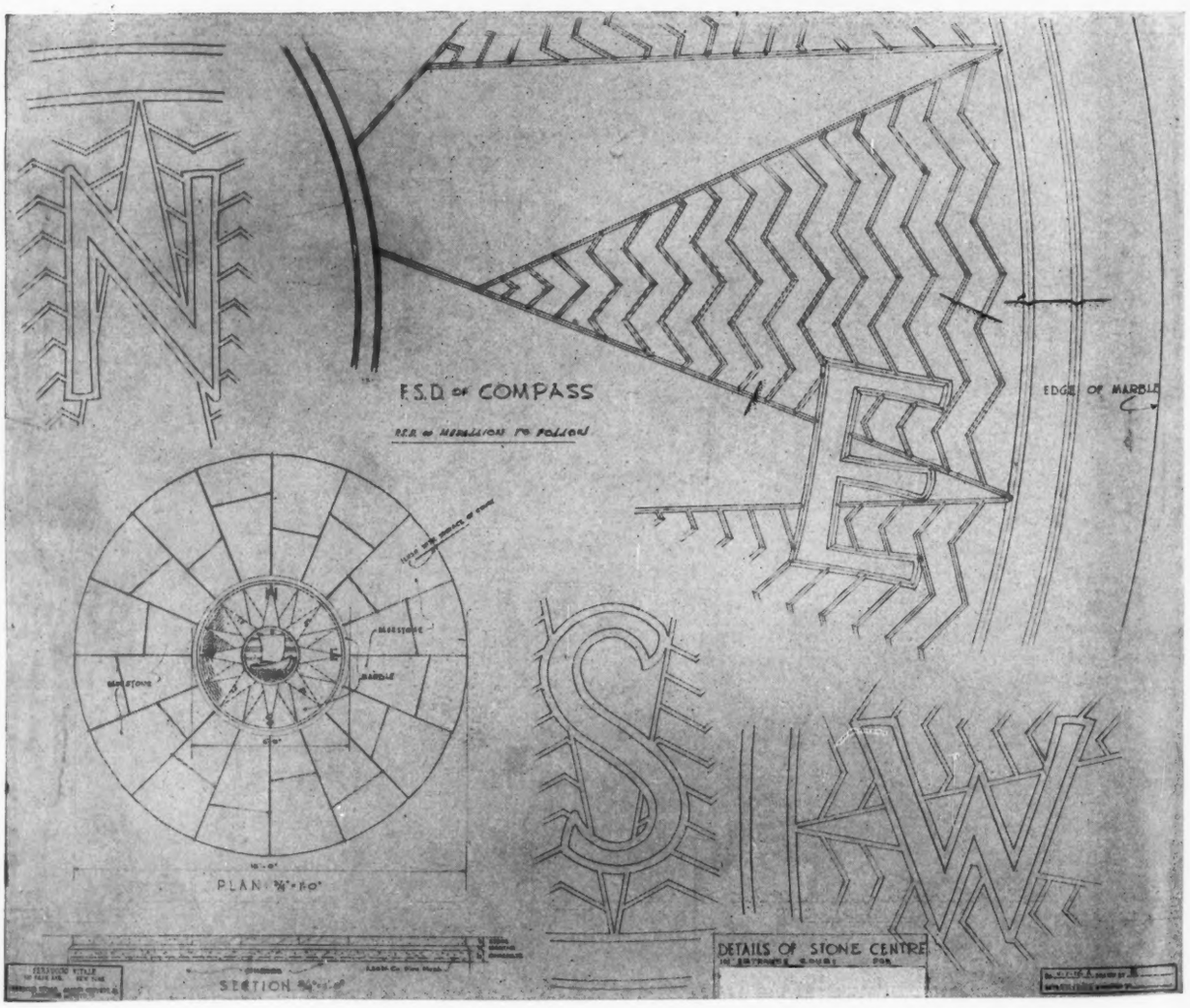


CONSTRUCTION DETAILS OF POOL—REVISION MADE NECESSARY BY CONTRACTOR'S BLUNDER

FERRUCCIO VITALE AND ALFRED GEIFFERT, JR., LANDSCAPE ARCHITECTS



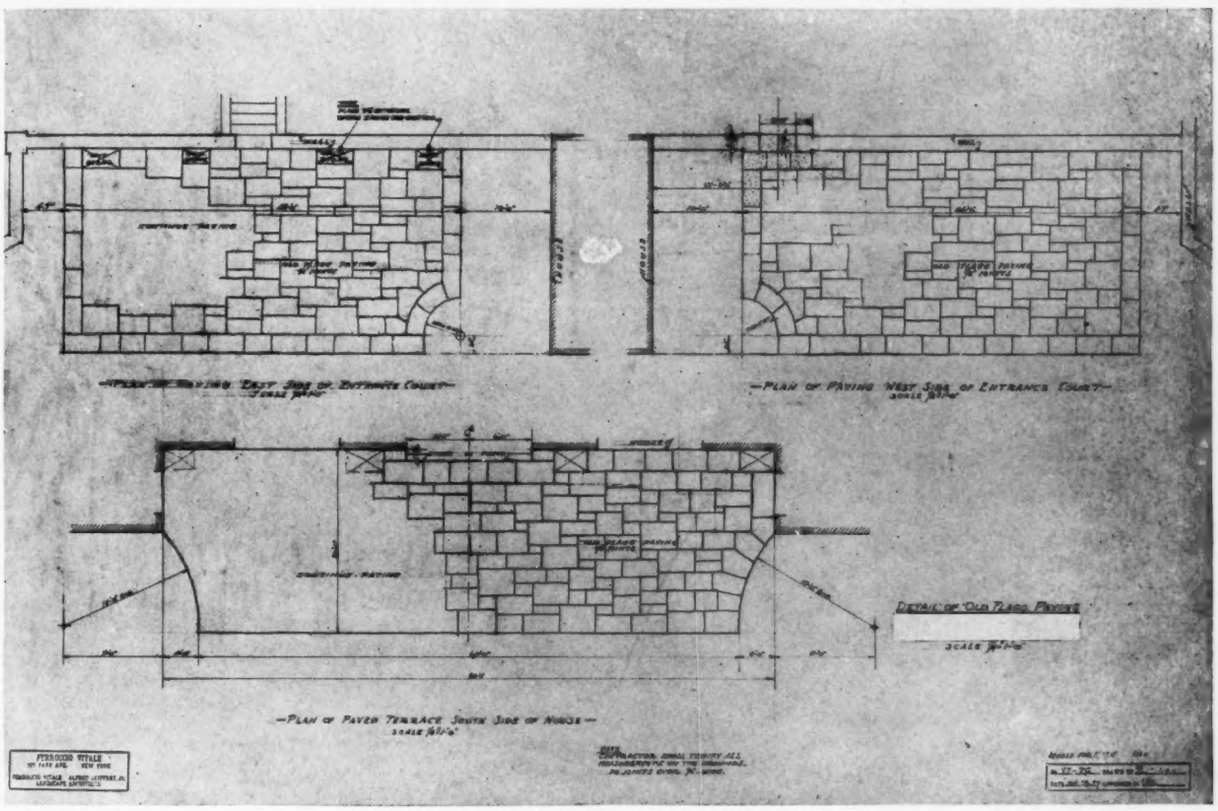
PLAN AND ELEVATION FOR GREENHOUSES AND CONSERVATORY



DETAILS FOR STONE CENTER IN AN ENTRANCE COURT

FERRUCCIO VITALE AND ALFRED GEIFFERT, JR., LANDSCAPE ARCHITECTS

UNIV. OF MICH.



DETAILS OF TERRACE PAVING FOR AN ESTATE

FERRUCCIO VITALE AND ALFRED GEIFFERT, JR., LANDSCAPE ARCHITECTS

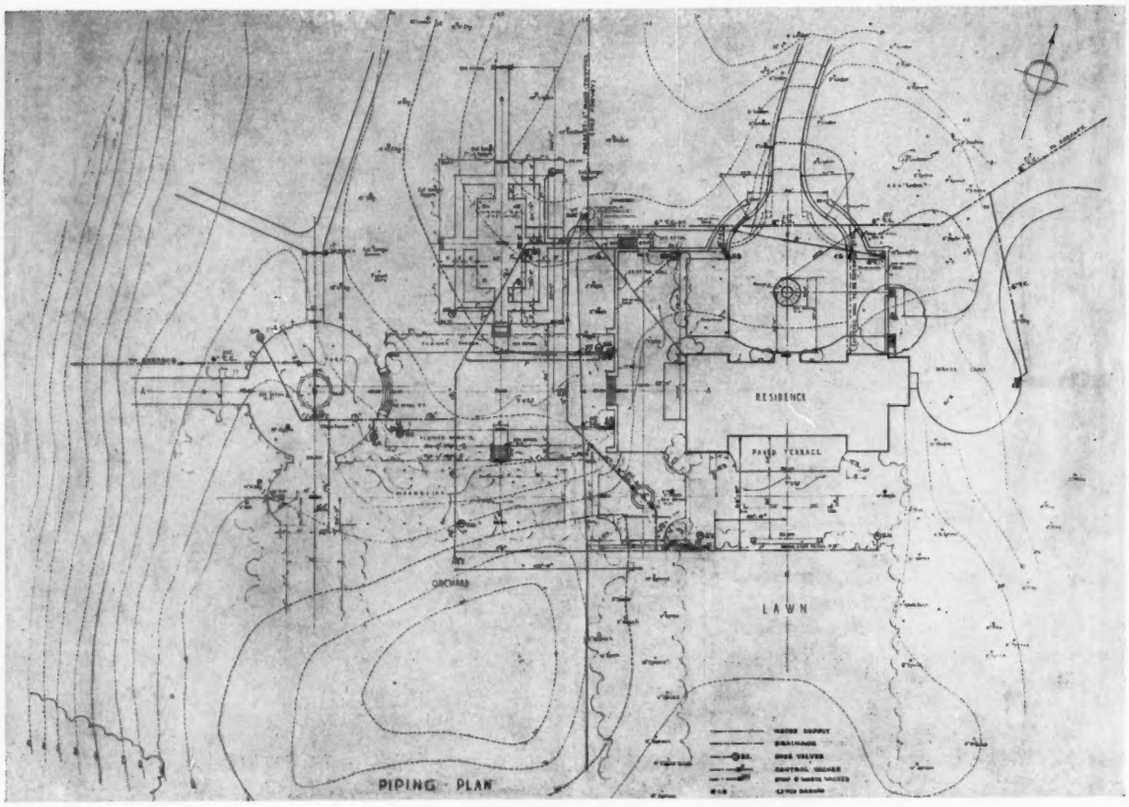
placed in a lawn. Frequently swimming pools of rectangular form are used in landscape work and they are agreeable in appearance when they are surrounded by formal features, but usually less so when placed in a lawn. This pool is of a very good size—40 feet by 80 feet inside. In this case the bottom of the pool slopes at a uniform grade from the shallow end to the deep end, but this is not invariably true, for owners seem to have more definite ideas about the kind of swimming pool they want than about any other feature of the grounds. Sometimes a considerable area of level floor is wanted at the shallow end as a wading pool, level that is excepting for the slight slope necessary to effect drainage. The transition to deep water is then necessarily rather sudden and for the sake of safety it is necessary to provide some warning. This has been done by placing a line of brass bosses in the floor of the pool from side to side some little distance back from the end of the level part of the floor in order that children wading may not unwittingly go beyond their depth. Brass plates are sometimes placed in the side walls to mark the danger line.

Sometimes the pool that is an ornamental feature of a formal garden is made of the required depth and so designed in other respects that it can be used as a swimming pool. Usually a bath-house for use in changing from bathing suits to other clothing is required. This may range in design all the way from an imposing classic colonnade to a simple enclosed garden shelter.

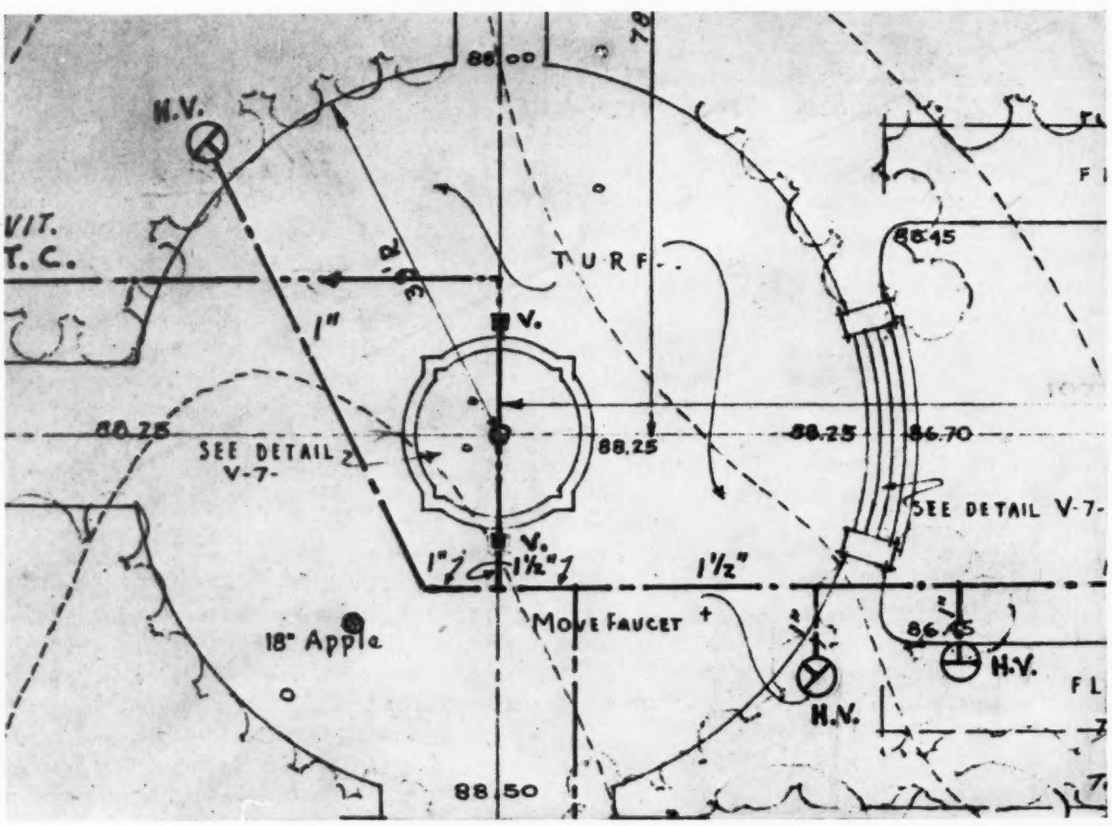
A swimming pool, the prototype of which is the "old swimmin' hole," is sometimes constructed of irregular shape and with the top of the wall so beveled that it comes to a thin edge on the inner side. Grass is made to grow right up to the edge of such a pool and, overhanging slightly, it conceals the narrow rim of concrete.

Other pools than swimming pools are frequently used in landscape work and one of these is shown by a sheet of drawings published herewith that gives much information concerning the construction of such a pool in addition to showing the manner of its presentation.

Often the turn of the driveway at the entrance to the house produces a barren area of gravel that is anything but pleasing. To avoid this, the centre motive shown in a drawing herewith was designed. It is made of marble with an incised design showing a quaint oldtime ship under sail. It is interesting to note in passing that there are rectangular parking spaces for automobiles at the right and left of the entrance to the house in this case, forming with this centre ornament a practical and attractive treatment for this portion of the area about the house. Other drawings shown herewith represent the construction



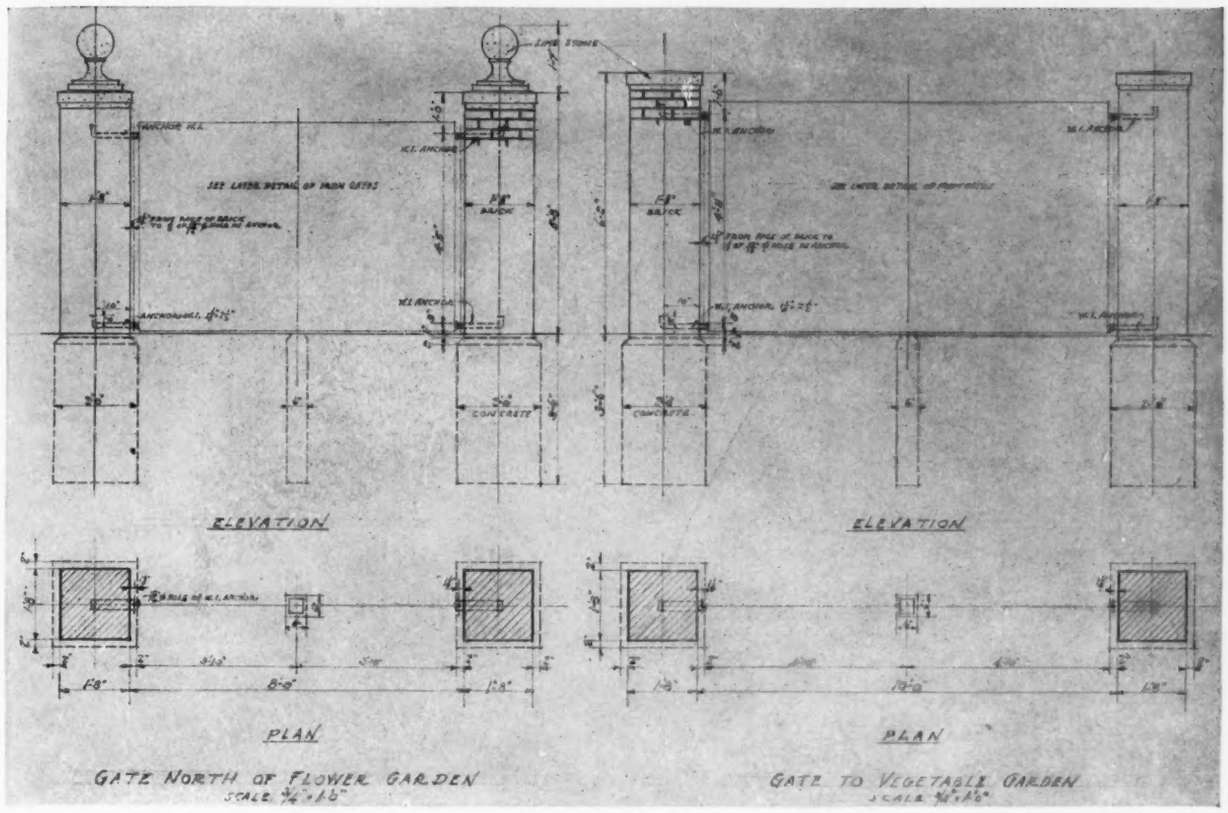
PIPING PLAN FOR AN ESTATE



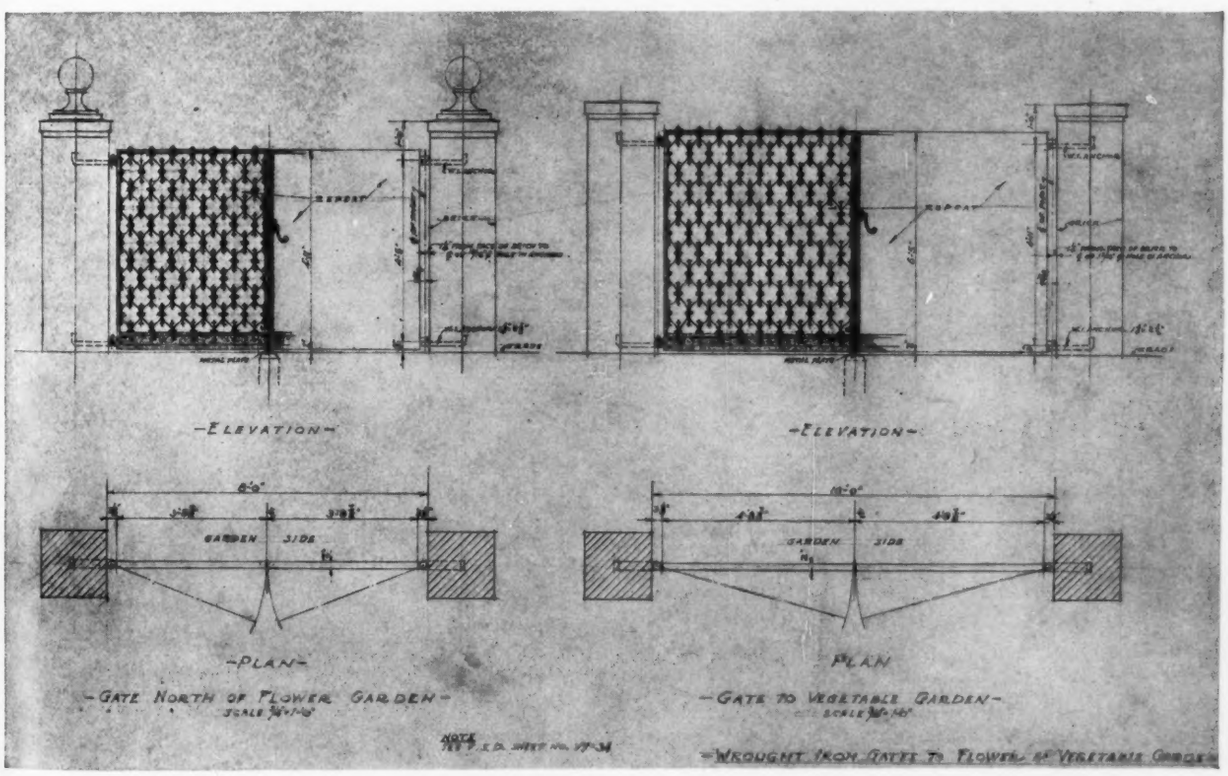
DETAIL OF ABOVE DRAWING REPRODUCED AT EXACT ORIGINAL SIZE

FERRUCCIO VITALE AND ALFRED GEIFFERT, JR., LANDSCAPE ARCHITECTS

UNIV. OF MICH.

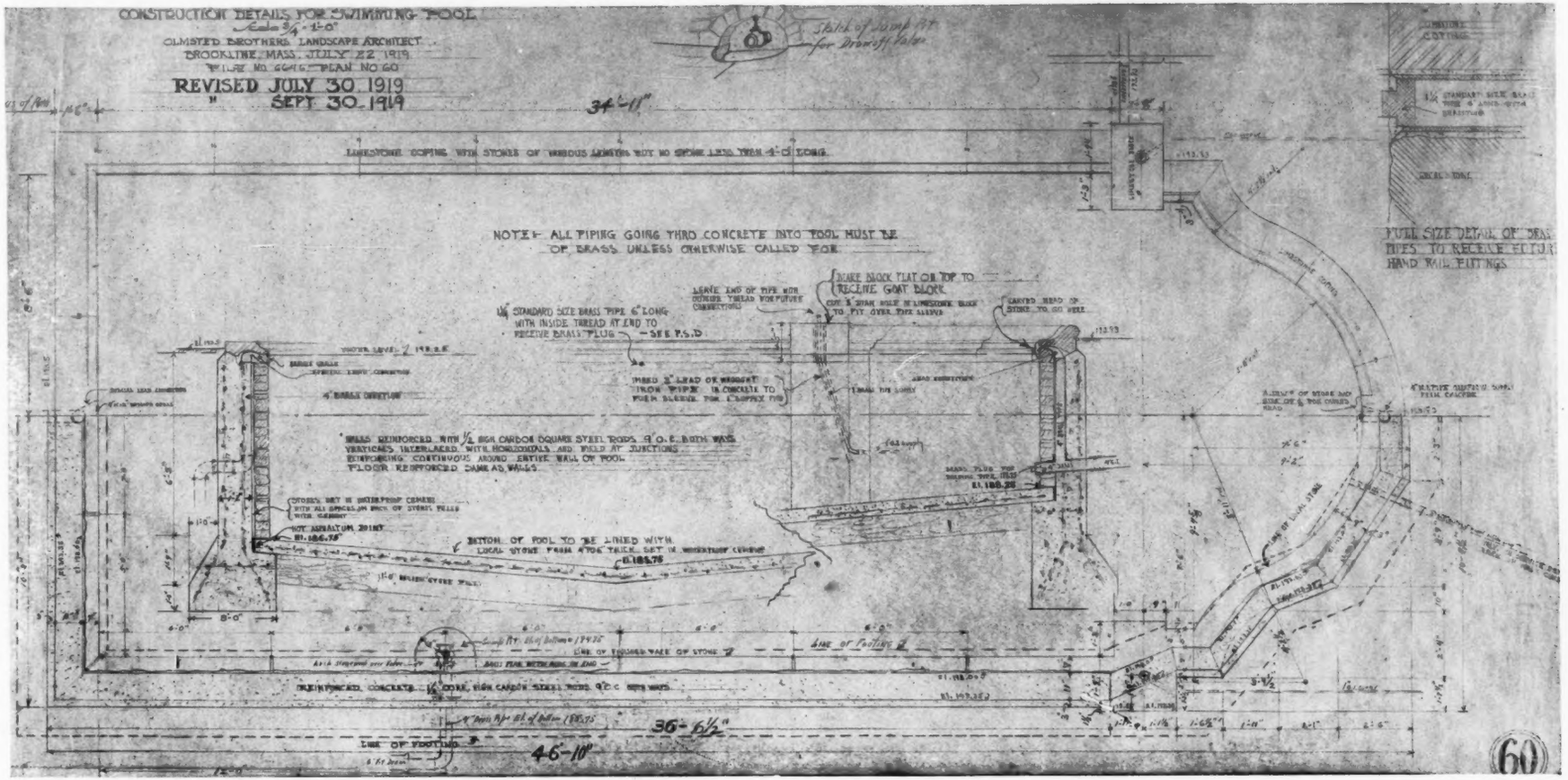


DETAILS OF MASONRY FOR GARDEN GATES



DETAILS OF IRONWORK FOR GARDEN GATES

FERRUCCIO VITALE AND ALFRED GEIFFERT, JR., LANDSCAPE ARCHITECTS


CONSTRUCTION DETAILS FOR SWIMMING POOL
Scale 3/4 - 1'-0"
OLMSTED BROTHERS LANDSCAPE ARCHITECT
BROOKLINE, MASS. JULY 22 1919.
FILE NO 6046 PLAN NO 60
REVISED JULY 30 1919
" SEPT 30. 1919
34'-11"
LIMESTONE COPING WITH STONES OF VARIOUS LENGTHS BUT NO STONE LESS THAN 4'-0" LONG.
NOTE- ALL PIPING GOING THRO CONCRETE INTO POOL MUST BE OF BRASS UNLESS OTHERWISE CALLED FOR.
SHAPE BLOCK FLAT ON TOP TO RECEIVE GOAT BLOCK
LEAVE END OF PIPE WITH OUTSIDE THREAD FOR FUTURE CONNECTIONS
1/4" STANDARD SIZE BRASS PIPE 6" LONG WITH INSIDE THREAD AT END TO RECEIVE BRASS PLUG - SEE P.S.D.
IMBED 3" LEAD OR WEIGHT IRON PIPE IN CONCRETE TO FORM SLEEVE FOR 1 COPPER PIPE
WALLS REINFORCED WITH 1/2" HIGH CARBON SQUARE STEEL RODS 9" O.C. BOTH WAYS VERTICALS INTERLACED WITH HORIZONTALS AND TIED AT JUNCTIONS REINFORCING CONTINUOUS AROUND ENTIRE WALL OF POOL. FLOOR REINFORCED CONCRETE WALLS.
STONES SET IN WATERPROOF CEMENT WITH ALL EXPOSED FACES OF STONE FILLED WITH CEMENT
HOT ASPHALTUM 2 COATS
BOTTOM OF POOL TO BE LINED WITH LOCAL STONE FROM 4" TO 6" THICK SET IN WATERPROOF CEMENT
REINFORCED CONCRETE 1/2" CORE HIGH CARBON STEEL RODS 9" O.C. BOTH WAYS
LINE OF FOOTING
36'-6 1/2"
46'-10"
FULL SIZE DETAIL OF BRASS PIPES TO RECEIVE FLOOR AND WALL FITTINGS
60

FROM SHEET OF CONSTRUCTION DETAILS FOR OUTDOOR SWIMMING POOL— OLMSTED BROTHERS, LANDSCAPE ARCHITECTS

DRAWN WITH PENCIL ON TRACING PAPER—ORIGINAL AT THREE-QUARTERS INCH SCALE

of garden steps of stone and brick, of gateposts and various other features.

The effect of out of door lighting upon detached pieces of architecture is very different from that upon detail which forms part of a building and which consequently has the building as a background. Balusters on the edge of a terrace, for instance, need to be more sturdy in proportion, fatter than balusters of the same height on a balcony attached to a house, for the reason that they have light all around them and a background only at a distance. Then, too, such balusters need to be more crisp in design and bolder, for the light in the open tends to soften and even blur all profiles. The character of detail is consequently lost unless allowance for this effect is made by designing it with sufficient boldness to offset the tendency to loss.

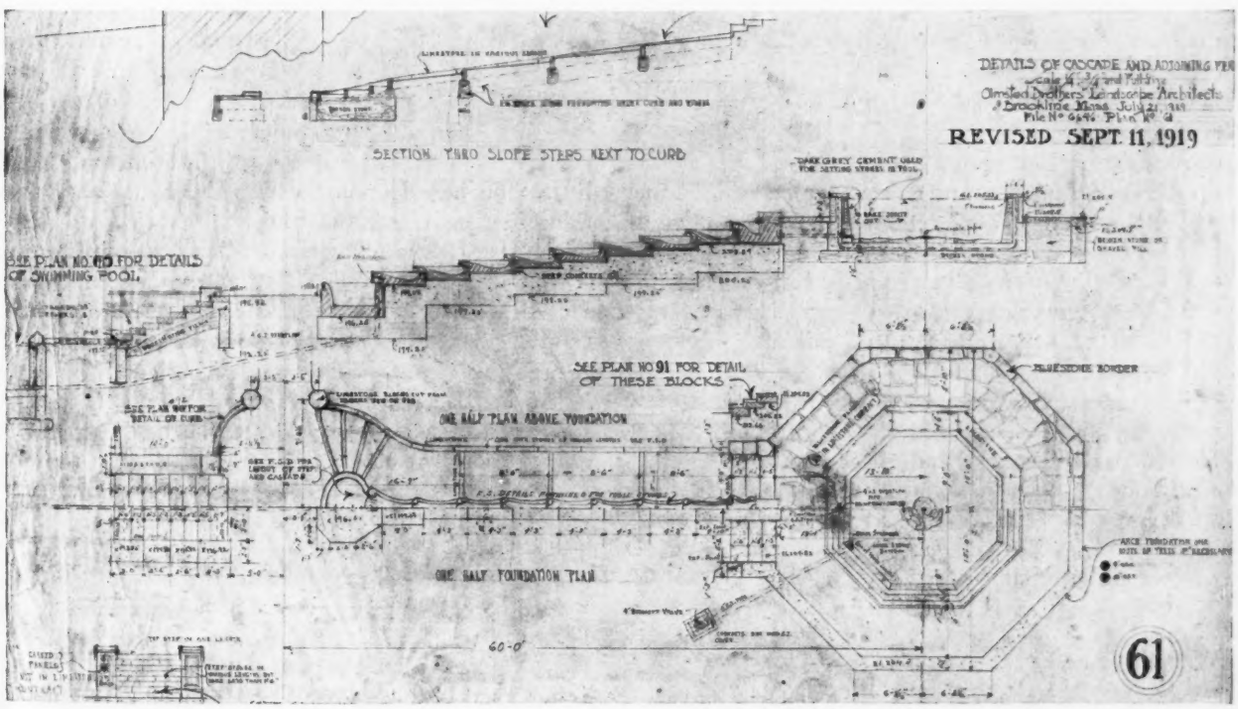
The tendency of piers, posts, and columns to look more slender in the open is marked, and needs to be offset by the use of heavier forms than would be employed ordinarily in conjunction with a building. While boldness of design is necessary, as pointed out above, plainness of effect must be avoided.

This calls for care in detailing, and for the use of materials, occasionally, that have interesting coloring and texture. It is to be noted, however, that while a romantic quality is sometimes found in admirable landscape work, the forcing of this quality by the use of tricky stone-work, and "arty" brick-laying is generally to be avoided.

So far as the design of enclosed buildings is concerned, it is well to note that if they have practically unbroken walls they are likely to assert themselves and not fall in with the planting. Buildings that have the appearance of consisting of piers with curtain walls between have an effect of open-ness that is more in keeping with the open-ness of the out-of-doors.

The construction should grow less formal in design as one proceeds away from the house, excepting that a consistent degree of formality should be maintained throughout a formal garden. When such a garden extends away from the house, its main axis should terminate in an architectural feature of suitable importance and dignity, such as a pavilion or colonnade. But features beyond the formal garden should be less formal in order to effect a transition between the formality of the house and the informality of the natural surroundings—the woods and fields of the property and the landscape of the countryside beyond.

When the house is informal, as it so often is now-a-days, its surroundings should be informal, of course, even the treatment of the area about the house merging with the setting of trees and shrubs. Whatever construction there may be in such cases is appropriately built of rough stone or brick, local stone often being used. It is this prevalent degree of informality that makes the use of more-or-less rough irregular stone flagging quite general for terraces and other pavements. Usually such pavements show the natural cleavage of the stone and rough broken edges. Drawings for a pavement composed mainly of random rectangles of stone flagging with some stones cut to form arcs of a circle are shown herewith.


REVISED SEPT. 11, 1919
SECTION THRO SLOPE STEPS NEXT TO CURB
SEE PLAN NO 90 FOR DETAILS OF SWIMMING POOL
SEE PLAN NO 91 FOR DETAIL OF THESE BLOCKS
ONE HALF PLAN ABOVE FOUNDATION
ONE HALF FOUNDATION PLAN
60-0"
61

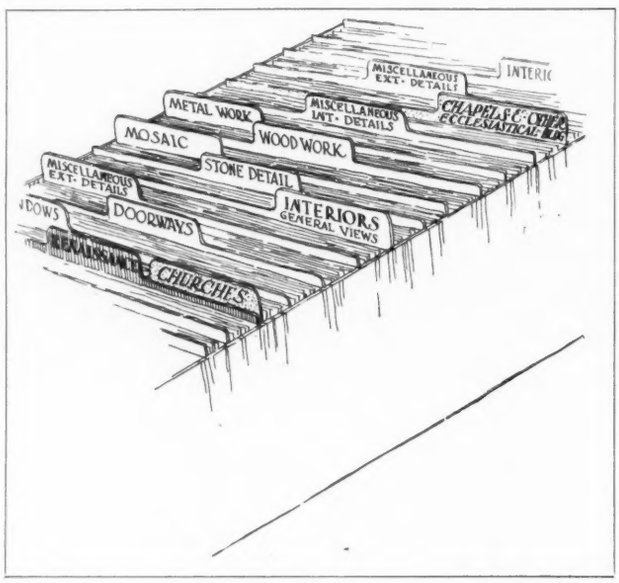
CONSTRUCTION DETAILS OF CASCADE—OLMSTED BROTHERS, LANDSCAPE ARCHITECTS

WORKING PHOTOGRAPHS SHOULD BE KEPT READY FOR WORK

By Leon Keach

STUDENTS OF ARCHITECTURE and "architect's assistants," upon returning from European travel, are beset by a number of troublesome problems. Hitherto unthought of statutes have become quite obviously offensive; there is the somewhat dubious status of the alien walking stick, and a horrid thought of life apart from Anis-Deloso, year in and year out.

Quantities of minor problems are rampant, and most of them solve themselves and are forgotten. But there is one that does not solve itself, however easily it may slip out of mind. This has to do with the setting in order of photographs and drawings.



Every man brings home dozens of postcards, many larger prints, and not a few testimonials to his own energy at taping and drawing the palaces of Europe. In short, a collection of working material whose value depends very much on the ease with which its individual details may be brought to hand when wanted. It were useless to deny that more than one architect has been subjected to mortification by having his grandson unearth an entire crop of European drawings in the bottom of an attic trunk. So the first problem seems to be concerned with the overcoming of inertia, for almost any system of filing is better than none, and few of us have the patience to disinter the photograph we want from a pile of disordered material. It falls prey to mice and mildew and grows yellow with an unthumbed old age.

The purpose of this article is to present a few partis for problems in filing such material. They have all been developed into solutions that have satisfied, but they do not pretend to be systems than which there are none better, for such things have never yet been determined by law, and are very much a matter of preference among architects.

Three sorts of filing are to be considered, with variations; filing in boxes, behind index cards; loose-leaf filing, between covers, and mounting in scrapbooks. The first two devices are presumably modern inventions, and good ones, but the scrap-book is impressively ancient. It has an undeniable superiority in the housing of odds and ends; newspaper accounts of buildings unveiled, that give everything but the architect's name, and stray photographs. There are those who argue that the very process of going through a heterogeneous assortment of pictures usually turns up a dozen better ideas than the one they had in mind.

Sundry considerations influence the adoption of any of these methods to solve a given problem in filing. Generally speaking one likes to avoid bulkiness. There is little room on a drawing table for large volumes. Their cumbersome manipulation is a source of annoyance to a man whose pencil is guaranteed to wag a certain number of times a day. It is better to have just the photograph or the drawing that you want, for these ride easily atop the clutter on your table, and offer no impediment to the operation of T-square and triangle. So for the average situation we consider, in the order of their importance, the convenient accessibility of material, compactness of stowage, and the easy maintenance of the system. The last mentioned consideration merits a little thought. Herein the scrap-book, where everything is pasted fast to a fixed leaf, requires no effort whatsoever. Some may feel that this advantage offsets bulkiness and lack of order, for on the other hand, free filing and loose-leaf must be kept up to scratch, as the price of their superior flexibility.

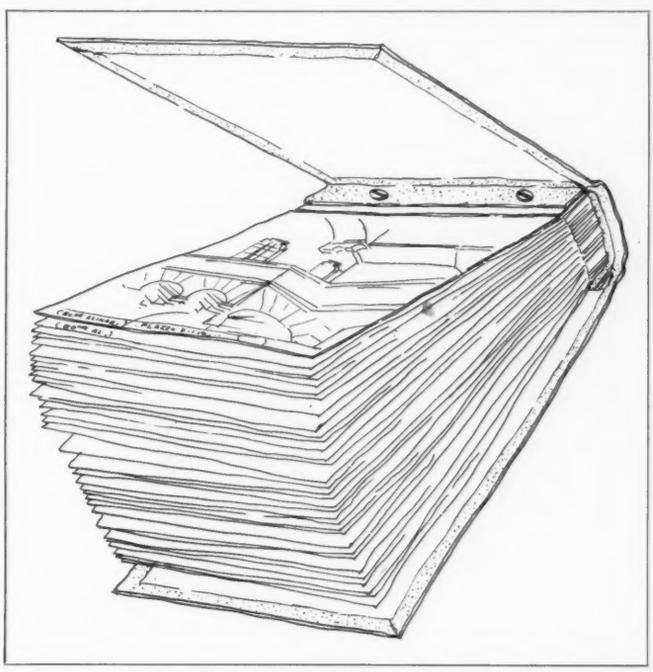
The nucleus of most young collections is liable to be in the department of postcards. There will be several hundreds of these, that range from deplorable effects in polychromy to excellent French cards, whose value has been enhanced by the notation of an actual dimension or two, made, presumably, on location.

The postcard album immediately presents itself as a possible solution for this housing problem. While it is to be recommended for a few dozen cards it has disadvantages for larger numbers, and partly on the score of comparative expense. Albums using corner fastenings allow the easy removal of their contents, but only the born systematizer will find it convenient

to replace the cards, corner by corner. It is cheaper and more compact to file them in boxes, or cabinets, under index cards.

The matter of index cards and their titling is not one to confound a person by the number of its solutions, in such a relatively simple affair as this. Logical schemes of nomenclature suggest themselves, and their development depends entirely on the size of the collection and the requirements of the individual.

For the satisfactory filing of several hundred cards one has first to consider the idea of place names. Everyone prides himself, more or less justly, on knowing his own postcards, and in that event he may prefer to letter the index cards with names of countries, towns, or buildings. But such a system is often worthless to another who may have occasion to use it. Therefore it may be more generally advantageous to spend a little time and work out an arrangement such as this.



The cards of one country are isolated. Letter a blue index card with the name of the earliest architectural period that occurs in the group. When all the postcards pertaining to this period are sorted out you may or may not feel the necessity for additional subdivision, depending upon their number. To continue, the next process is to prepare red index cards. One for each class of building represented; each distinct type of architectural design, or art. Thus we might have red cards titled as "temples," "theatres," "stadiums," "arches," "painting," "sculpture," and so on. One more subdivision will suffice for any and all ordinary requirements. The postcards in the last mentioned groups are separated to show the component parts of the structure, or the periods of the art. This time white index cards are used, and will be given such names as "general exterior or interior views," "doors," "windows," ornamental detail," "metal work," and the like. The foregoing method is repeated for such period divisions as you have, and then, despite your utmost skill, it will become apparent that you require a card labelled "miscellaneous."

A man's own efforts at kodakery, apart from the drinking scenes, and the posturing in famous places, may yield working photographs by the score, or the kernels of working ideas. All these invaluable records, especially the expurgated items, should go into an album, as memorabilia of quite the best times he has so far experienced. That edition is to adorn the parlor table, for the working photographs themselves may be treated in different fashion.

Economy of operation so restricts the size of one's camera that seldom do the pictures exceed the dimensions of three and a half by five and a half inches. So it is possible to have them all printed on sensitized postcards. This makes for uniformity with the boughten cards and has the advantage of being on heavier stock, that will not curl like the ordinary print. Label these cards on the back, and file them with the other postcards. If cost proves to be a deterrent to the adoption of such a scheme it is also true that one may do the work himself, and much more cheaply. Indeed, there is some advantage in developing your own cards, for then you may print out just the detail that the picture was taken to illustrate. This is often to be done only at the expense of the rest of the photograph, and is never accomplished by the professional, who works for a general effect, and has several hundred other prints to make.

Larger photographs, sized about seven and a half by ten inches, such as those of Alinari, Anderson, or Moscioni in Italy, are so good, and so reasonably priced that they will be, almost inevitably, in the average collection. In this case free filing, with index cards, would be possible but for a tendency toward curling—and occasional prints, on light-weight paper, will continue to curl until they are useless for anything but horrible examples. That means some sort of mounting; on cards, in albums, or loose-leaf. For schools or large offices it is often desirable to fasten the prints onto individual cards. A small collection might very well be pasted into albums, but for an almost ideal solution we recommend a loose-leaf arrangement.

The prints are mounted on cloth, which prevents any harmful amount of curling. On the binding side about an inch and a half or two inches of cloth is left to be pasted over and around a contiguous strip of light-weight cardboard, an inch wide and as long as the width of the print. This strip is punched to take the binding posts. An album two inches thick will hold fifty prints, but one three inches in thickness

makes a convenient size, entirely manageable. On the binding end, or the cover, is pasted a label giving the contents.

The nature and the quantity of the prints will determine the method of grouping. It is suggested that they be gathered under such titles as, "wood detail," "fountains," "loggias," "mosaic," or what-not, with the rare exception that where all the photographs of one particular building have been purchased they might be collected as a unit.

Measured drawings and full-size moulding profiles are another problem. First, the drawings. In the cause of uniformity, which has so much to do with ease of reference and stowage, it has been proven possible to use a standard sheet, not far from typewriter size. In any country these sheets may be bought in blocks, or ordered to suit one's taste. The stock is a fair grade of drawing paper. A small T-square, with triangles to match, may be operated on the block itself, to eliminate the necessity of a drawing board. This method makes easier the mechanics of drawing afield, and results in a sort of tabloid record that is easy to handle. Its disadvantage is that an occasional full size moulding profile, taken with a gauge, will not fit the sheet, and a series of mouldings has to go on consecutive sheets, in sections. But in the first case a piece of tracing paper of the necessary size may be folded to eight and a half by eleven inches, and in the second, it is not difficult to assemble the mouldings when you want to use them.

The number of such drawings does not usually approach that of the photographs, much less the post-cards, and they may be treated in several ways; like the latter, or in envelopes, bearing the name of the building. Here may be mentioned a variety on the scrap-book idea that is worth noting. It is to the effect that where all the data on a building is kept on sheets that do not exceed, or may be folded to, typewriter size, it may be gathered in an album on consecutive pages and so make a unit of the thing; photographs, sketches, measured drawings, and full-sizes.

For rubbings, large measured drawings and full-sizes, any folding of the sheet is to be avoided, without some reason to the contrary. So there remains, of course, another compact manner of disposal, and that is to roll them on a tube, or dowel. A label pasted on the dowel's end, or within the tube where it may be read, saves your time in discovering on which of a dozen rolls is the detail you want.

The architectural magazines pile up year after year, and are stowed away inaccessibly. In which event it takes a phenomenal memory to find anything on short notice that has been published more than a year back. The obvious remedies are binding or dissection. The former calls for no remarks except that, present company always excepted, there is very little reason for preserving the entire contents of a magazine. Have the copies you have garnered from a year's or a decade's subscription sliced down the binding edge by a printer's paper cutter. That leaves you free to consign what you wish to the waste paper basket, and eliminates the tedious job of pulling them apart and clipping them by hand.

Special articles may be kept intact by simple fasteners, and similarly, certain buildings with their details, but the largest percentage goes as individual plates. Filing cabinets, or the book-like letter files of beaver-board are recommended. The latter are many times less expensive and may be subdivided with index cards if necessary.

There will be a variety of schemes for cataloguing magazine cuttings. Measured drawings and half-tones of old work, when styles were styles, might be treated as we have suggested for the postcards. The work of your favorite firms, if any, could be kept together. For the rest we suggest grouping according to the type of building, with such minor divisions as are desired.

PENCIL POINTS SERIES
of
COLOR PLATES

This beautiful rendering by Schell Lewis is essentially a pencil drawing to which there have been applied light washes of water color. Although the color is very simple, however, it has produced a very rich effect. The original drawing measured 20″ by 14″ and was drawn on tracing paper which was floated onto a sheet of illustrators' board before the color was applied. This drawing demonstrates the advantage of restraint in the use of color and might well serve as a model for renderings of this type.

SHOPS AT YORK HARBOR, MAINE—ROGER BULLARD, ARCHITECT

RENDERING IN PENCIL AND WATER COLOR BY SCHELL LEWIS

UNIV. OF MICH.

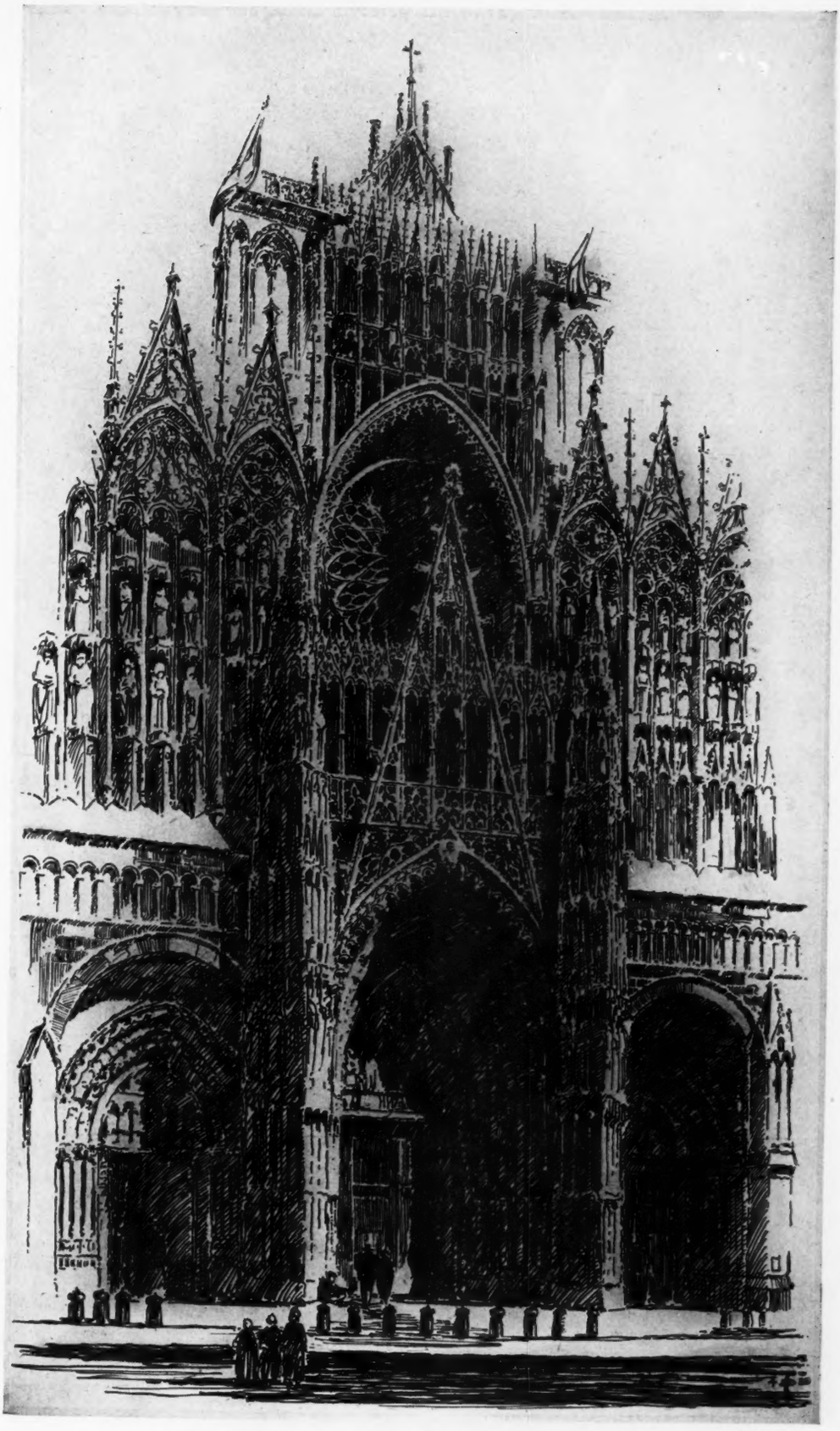
UNIV. OF MICH.

"ROMAINMOTIER, FRANCE"

WATER COLOR BY C. EVANS MITCHELL

PENCIL POINTS SERIES
of
COLOR PLATES

The water color reproduced here was done by C. Evans Mitchell of Cleveland during his European travels. The technique is remarkably clean and crisp and students of rendering can gain something from a study of the distribution of color and values. The original, which measured 15" by 10½", was drawn on light water color board of a medium rough texture. As a preparation for the application of the color the subject was sketched in lightly but accurately with a soft pencil. This step is important and should not be slighted nor done too hastily for it fixes the composition and controls the accuracy with which the subject is presented.



LITHOGRAPH BY JOHN E. DINWIDDIE—PORTAL AT ROUEN

DRAWN ON STONE WITH PEN AND LITHOGRAPHIC INK

UNIV. OF MICH.

PLATE XXIX

VOLUME IX NUMBER 8

This lithograph is the work of the holder of the George G. Booth Travelling Fellowship of the University of Michigan for 1927-1928. It was drawn on the stone with pen and lithographic ink rather than with the more usual lithographic pencil. The original measured 8" x 13½".

PEN-AND-INK DRAWING BY WILLIAM HEYER

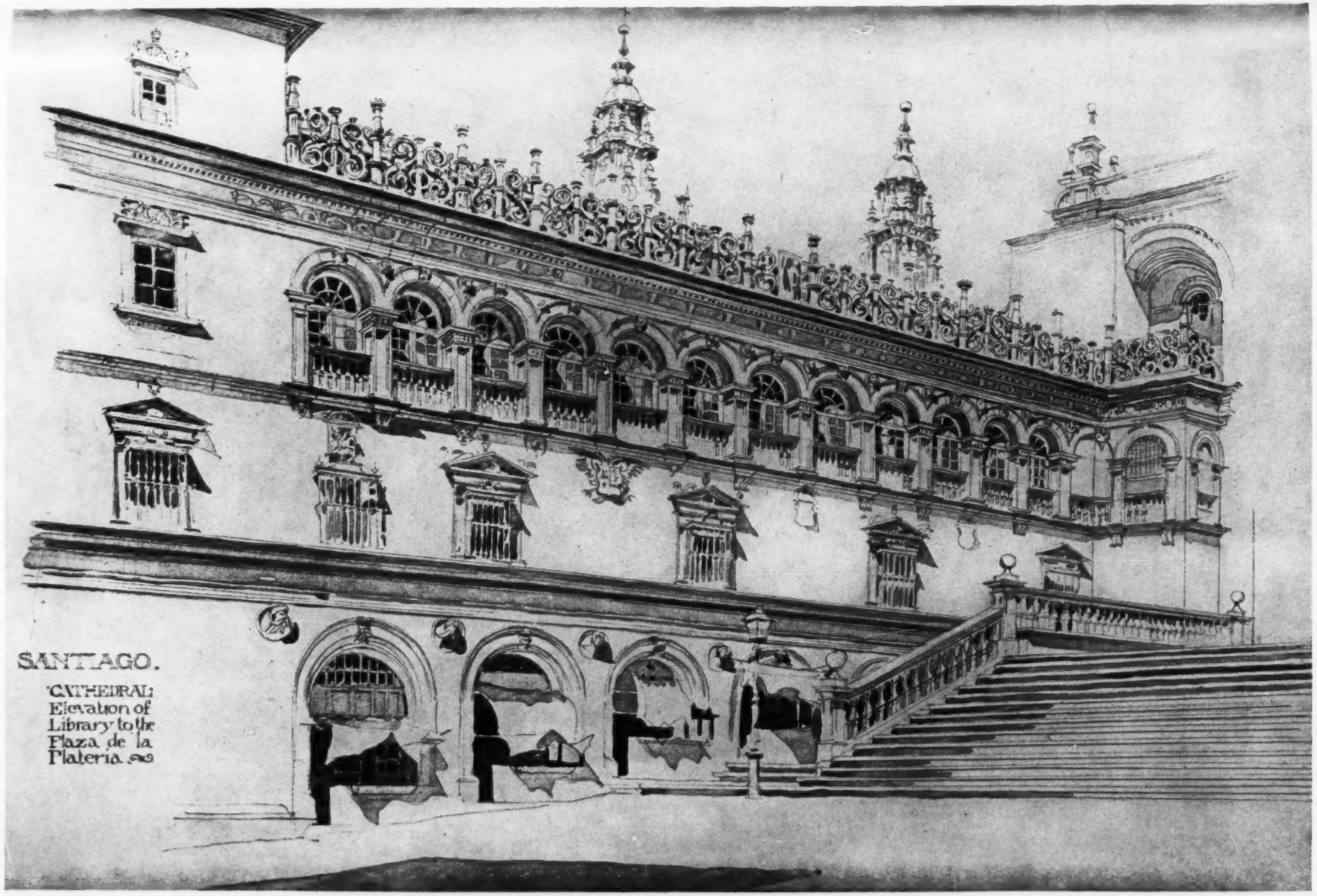
NORMAN CHURCH AT TORELLA, NEAR AMALFI, ITALY

UNIV. OF MICH.

PLATE XXX

VOLUME IX NUMBER 8

This drawing, which measured 18¾" x 25¼" in the original, was made outdoors direct from the subject. The pen was handled very freely and though the lines were very fine compared with the area of the drawing the treatment of the composition is broad. Other drawings and etchings by Mr. Heyer have appeared in the February, March, and May, 1928, issues of Pencil Points.



RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN

A PLATE FROM THE WORK BY ANDREW N. PRENTICE

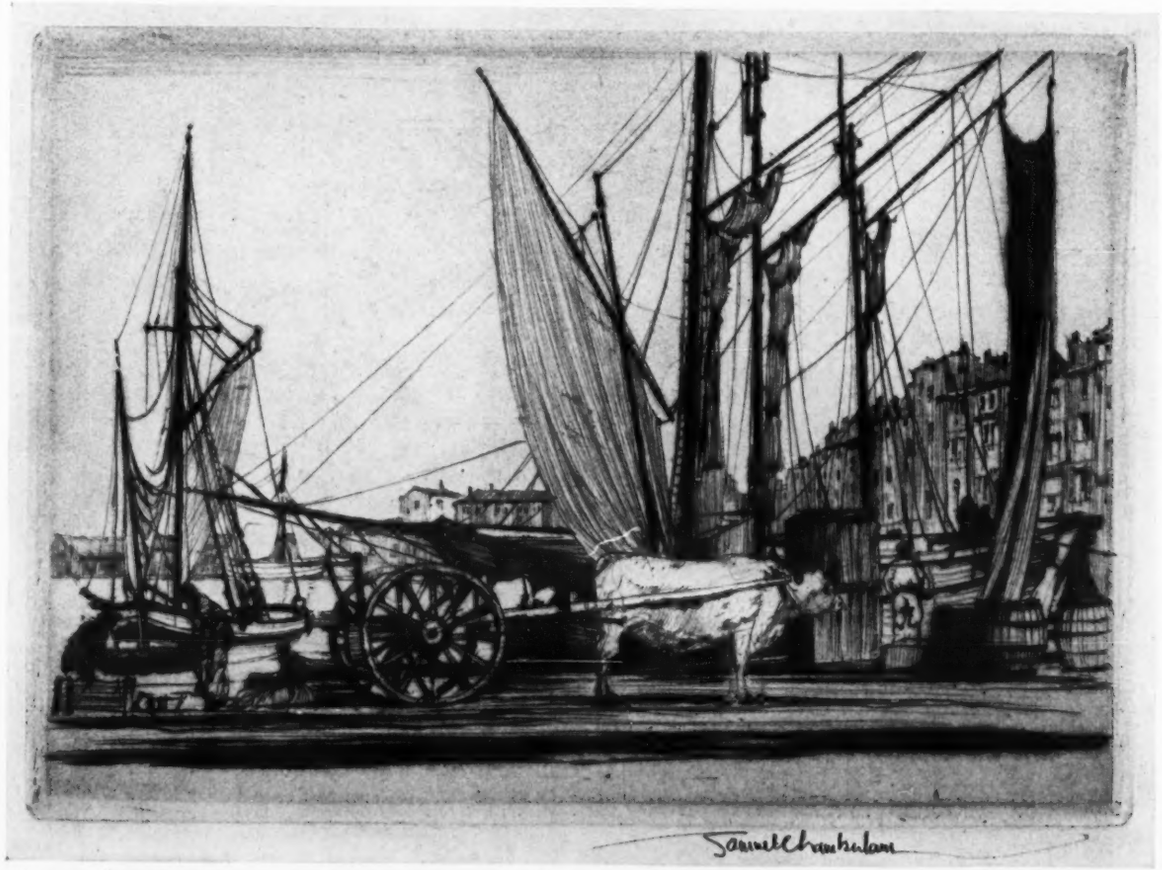
PLATE XXXI

VOLUME IX NUMBER 8

"This façade fronts the Plaza Plateria and forms the outside portion of the Cathedral Cloister. It was built in 1533 by Don Alonso de Fonseca, afterwards Archbishop of Toledo, whose library was contained in the upper portion of the building, lighted by the row of arcaded windows shown in the sketch. The enriched cresting, over which are seen the two western towers of the Cathedral, is built of grey granite. Many of the shops of the 'plateros' or silversmiths, engaged in the making of ornaments and candelabra for the use of the church, remain at the present day under the arched openings on the ground level.

"The detail of the front is refined, while the carvings, especially the heads in circular plaques, display much spirit. The interior of the great cloister is Gothic, mixed with Renaissance detail, and the whole work was probably designed by the architect Covarrubias."

A. N. PRENTICE.



Courtesy of Goodspeed's

FROM A DRYPOINT BY SAMUEL CHAMBERLAIN

THE QUAIS—ST. TROPEZ

PLATE XXXII

VOLUME IX NUMBER 8

An extremely delicately drawn drypoint is shown here at exact original size. The precision and sensitiveness of line are remarkable for this medium. The artist, who is still abroad as holder of a Guggenheim Fellowship, plans to return to this country in the fall.

WHITTLINGS

JOHN SLOAN,

New York architect, in a recent statement, advocates increased care in making buildings cleanable:

"In many respects a building is as old as it looks. Efficient construction and honest materials insure the modern structure against actual deterioration for many decades to come. Skillful designing, with careful regard for commercial needs, should prevent decreases in value in this regard. But a third important phase, just coming to be fully appreciated by owners, is that the use of easily washable materials provides against an obsolescence in appearance, which otherwise might be far more rapid than the depreciation of the structure in actual usefulness.

"No experienced owner can lose sight of the part played by appearance in addition to the desirability of a building. Americans want new things in all phases of their life. They do not like old and shabby clothes, or automobiles. Just as an example, study the reactions of the passengers in a subway train, when they ride in a dirty, dingy car, and when they ride in one which has just been painted and generally renewed.

"The tenants and prospective tenants of a building have much the same psychology. They are repelled by, rather than attracted to the dingy, soot-coated structure, even though in actual years, it is comparatively new."

RALPH ADAMS CRAM,

Speaking before an audience in Youngstown, Ohio, recently, expresses himself concerning present day architecture:

"American architecture leads the world. We have no competitors, except, strangely enough, in Belgium and small Scandinavian countries. In France the arts have utterly collapsed. French artists have broken altogether with tradition. They're building cubistic styles which are nightmares. Think of a cubistic church! Thank God we have only one in America. It's in Chicago.

"If I had a son who wanted to go to *L'Ecole des Beaux Arts* in Paris I'd disinherit him."

CHARLES MERZ,

American author, in his book "The Great American Bandwagon," calls attention to one of the common foibles of the average American community:

"It is not always possible to borrow a roof from an old Cathedral or build a network of canals, but at least it is possible to borrow names. Main Street is still Main Street, but the new road out beyond the fair grounds on the edge of town is Santa Barbara Avenue. Even in an old city like New York there suddenly appear new streets like Santa Maria Place, Montefiore Road and Vista Terrace."

EDITOR,

Of the Chico (California) Record, finds a bit of fault with some of our strivings after antique picturesqueness:

"A little roughness and irregularity in the latest architecture is supposed to be very nifty. But it's sometimes hard for the architect to find carpenters, mason and decorators who can draw the line between artistic carelessness and plain sloppiness."

H. L. MENCKEN,

Who is never at a loss for something to say about anything, picks up a copy of Dean Edgell's recent book, "The American Architecture of Today," and reviews it in "The American Mercury":

"In his first chapter, for example, he makes short shrift of a theory that has burdened practically all criticism of architecture in America since the first critic got on his legs. This is the theory that the exterior form of a building should flow out, in a more or less automatic manner, from its inner structure—that every building should show, at a glance, what its purpose is and how it was built. Obviously, there are limits within which this is sound enough. Meaningless adornments are always irritating, and attempts to conceal structure completely are usually failures and often absurd. But equally obviously, there are situations in which a too great fidelity to the theory becomes simply pedantry, and is thus just as false and unpleasant as unsuccessful artifice. A building on a public street, however utilitarian its purpose, is also a work of art. It is something that people must look at, whether they will or not. They therefore have a right to demand that it be made as sightly as possible, and that its inner ugliness, if inner ugliness is necessary, be decently concealed. Such concealments have been practiced by sound architects since the dawn of their art. The Gothic cathedral builders did not produce mere exercises in the mathematics of thrusts and torques; they tried also to achieve something beautiful. And not infrequently they achieved it, as Dr. Edgell shows, by devices much like those of the modern architect."

SYNDICATED EDITORIAL,

Which appeared in a number of newspapers, including the "St. Louis Times," just after the opening of the 1928 Convention of the A.I.A., reacts to one of the utterances of the Institute:

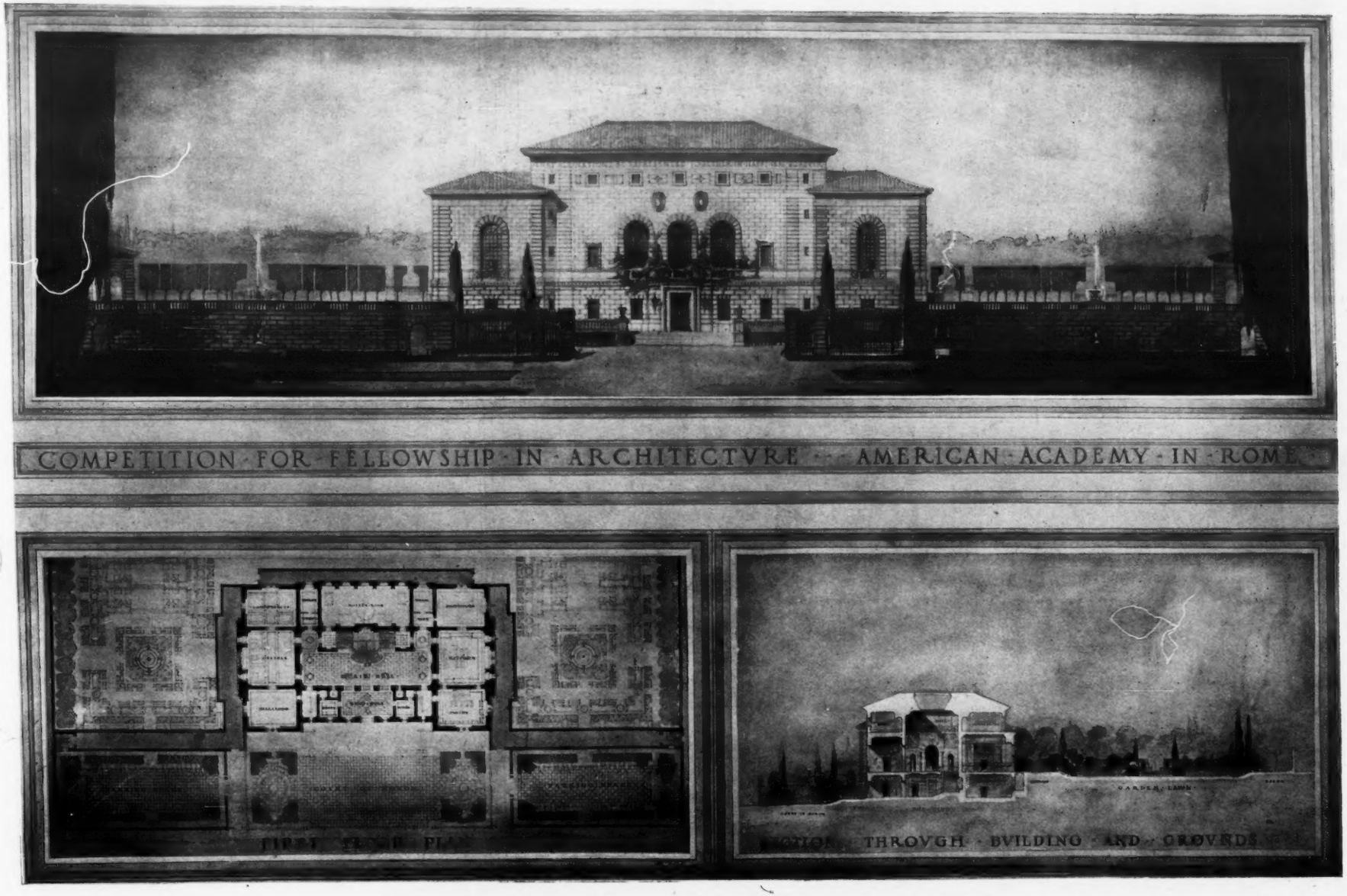
"Directors of the American Institute of Architects are worrying about the appearance of buildings in America. They say architecture in the United States is suffering from the 'humdrums.' They think communities look too much alike and public buildings are too greatly standardized.

"Not many of us will be much impressed with these findings. Ride about town for an hour. If you don't see every conceivable type of house that the mind of man can devise it is because you aren't looking. And other cities are following the lead of New York and erecting for business impressive structures with towers and spires. To the untrained observer it does not seem that American architecture is standardized or humdrum."

WILLIAM POPE BARNEY,

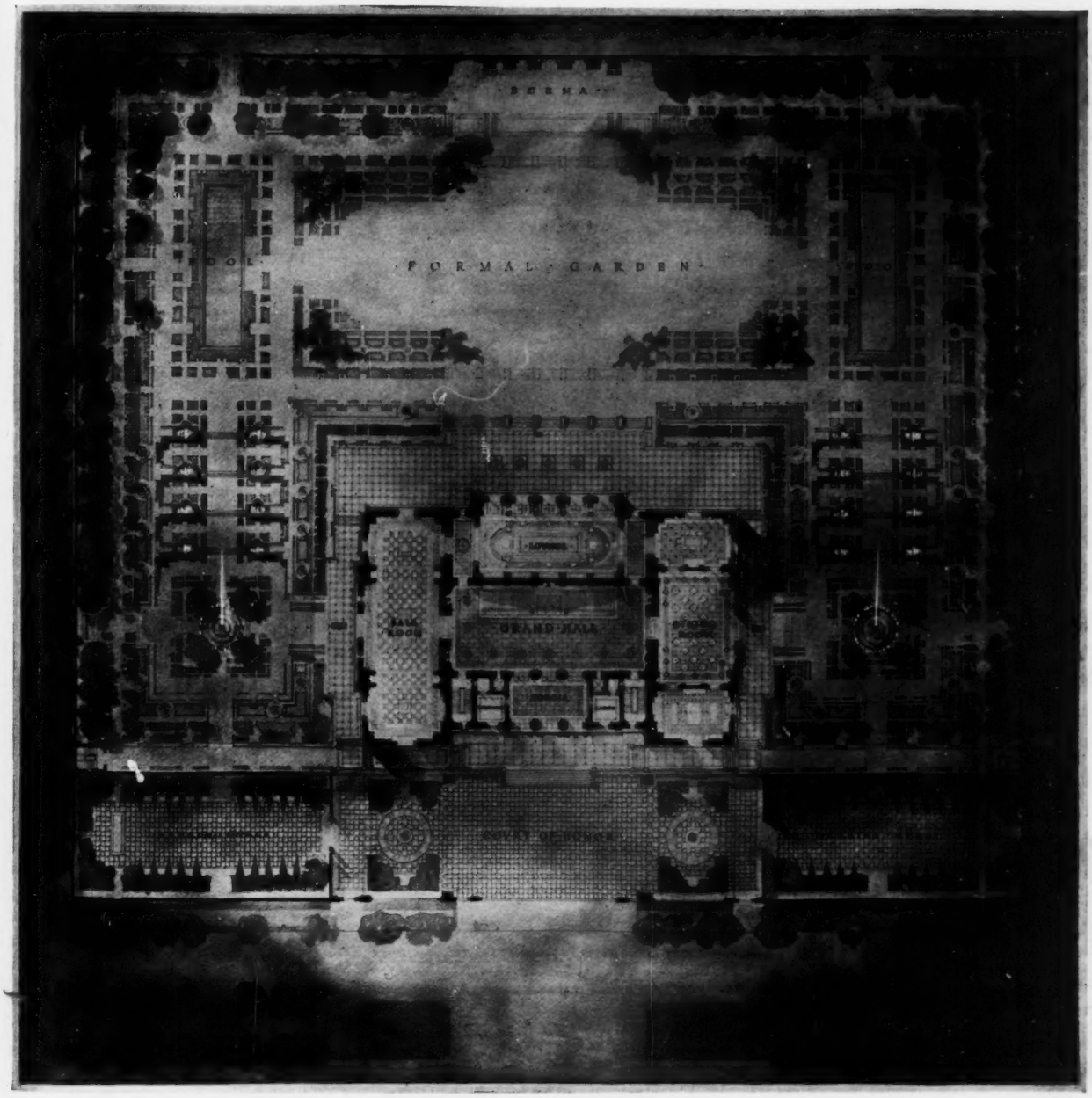
Philadelphia architect, in an address to students of the Curtis Institute of Music, makes a statement which may be surprising to those who know Philadelphia only as the home of miles of drab lines of uniform brick houses:

"Some of the finest examples of work anywhere by younger architects are to be found in Philadelphia and its suburbs."



PRIZE WINNING DESIGN FOR "A DIPLOMATS' CLUB," BY CECIL C. BRIGGS

COMPETITION FOR THE PRIZE OF ROME IN ARCHITECTURE, 1928



PLAN OF WINNING DESIGN FOR "A DIPLOMATS' CLUB," BY CECIL C. BRIGGS

COMPETITION FOR THE PRIZE OF ROME IN ARCHITECTURE, 1928

THE SUBJECT OF THE program for the final competition for the Rome Prize in Architecture for 1928 was *A Diplomats' Club.*

In the 14-hour preliminary competition there were thirty-five entries from many of the leading schools of architecture throughout the country. After the preliminary competition the jury selected nine final competitors, of whom the following six actually completed the 4-weeks' final competition:

Cecil C. Briggs of Simpson College and Columbia University; B. Kenneth Johnson of the University of Illinois; Charles O. Matcham of Yale University; John Rowland of the University of Illinois and Yale University; Isadore W. Silverman of Minnesota and Harvard Universities; Vincent Viscariello of Armour Institute and Massachusetts Institute of Technology.

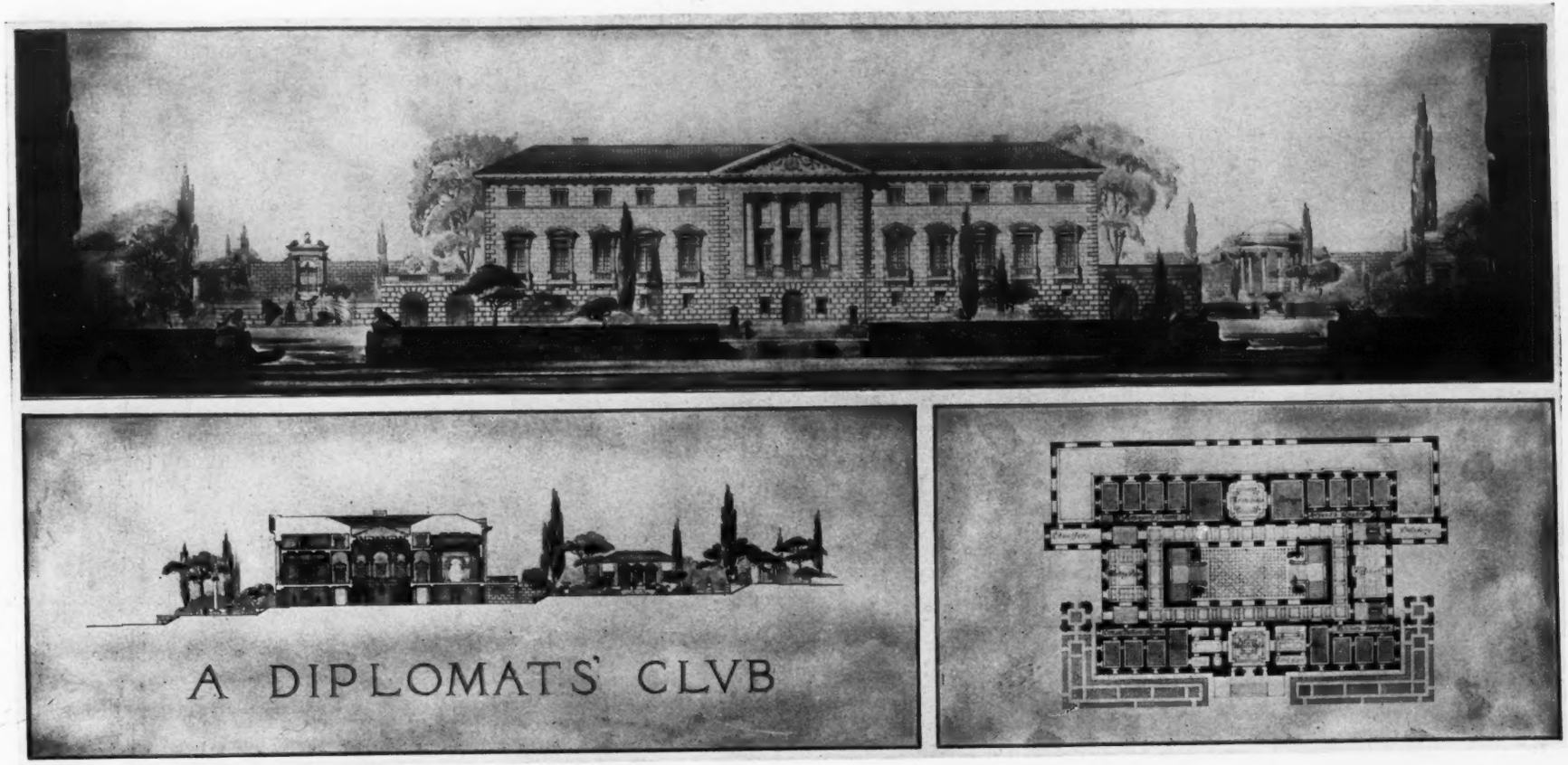
The Jury of Award in the final competition consisted of William Mitchell Kendall, *Chairman*, Charles A. Platt, John Russell Pope, Benjamin W. Morris, and Edgar I. Williams.

Cecil C. Briggs' design was the winner; First Honorable Mention went to Charles O. Matcham; and Second Honorable Mention to B. Kenneth Johnson. These three designs are presented herewith.

The following is quoted from the program:

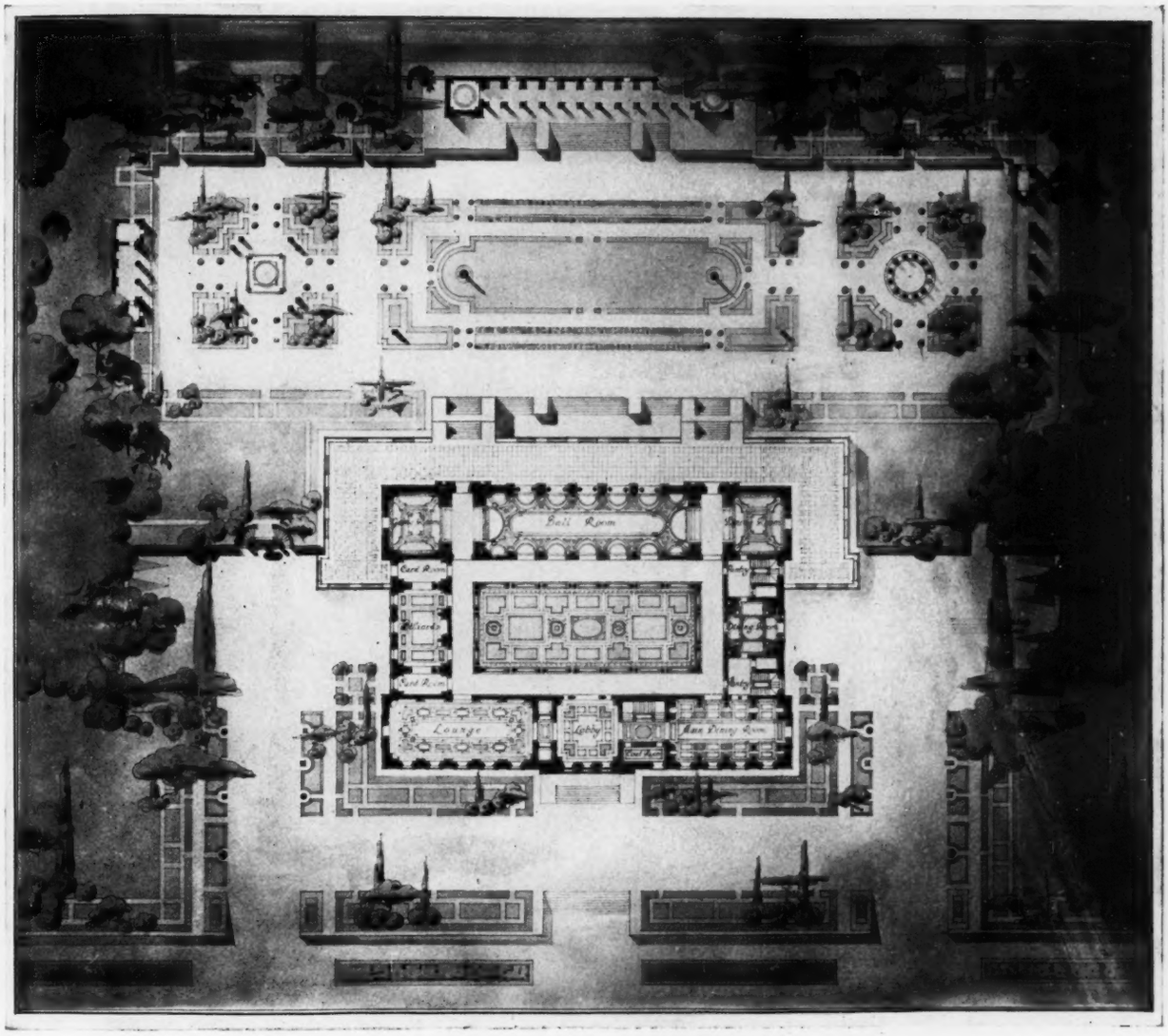
"The property is 400 feet long on an important avenue and is 350 feet deep. It is situated between party

UNIV. OF MICH.



FIRST HONORABLE MENTION—DESIGN FOR "A DIPLOMATS' CLUB," BY CHARLES O. MATCHAM

COMPETITION FOR THE PRIZE OF ROME IN ARCHITECTURE, 1928



FIRST HONORABLE MENTION—PLAN OF DESIGN FOR "A DIPLOMATS' CLUB," BY CHARLES O. MATCHAM
COMPETITION FOR THE PRIZE OF ROME IN ARCHITECTURE, 1928

lines, has a slope of 20 feet up from the avenue and has a minor street at the back.

"The building should be set back far enough to insure proper planting and embellishment in front. The rear part of the lot is to be laid out as a garden where out-of-door entertainments can be given. Ample provision should be made on the property for parking space for automobiles in such a manner as to least harm either the setting of the building or the garden.

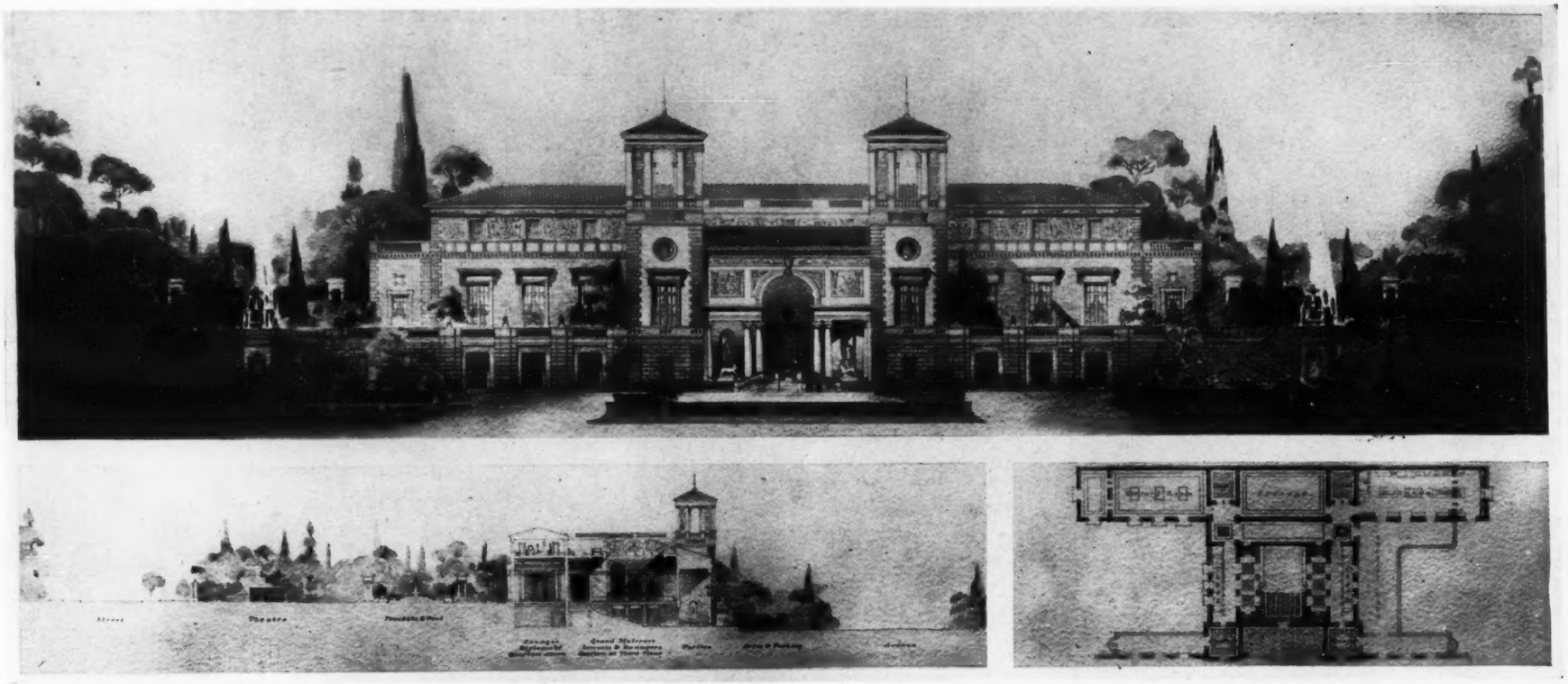
"The Club will serve not only the needs of a social club to which individuals may retire for relaxation and entertainment, but will be used for large and important diplomatic functions. There will be a number of bedrooms or suites for the use of unmarried members of the diplomatic corps.

"The Club shall contain an entrance vestibule giving access to an important staircase hall and to secondary stairs and elevators; coat rooms and toilet accommodations for men and women, large enough for use during receptions; manager's living apartment and office; writing room and several small conference rooms; kitchen, service, waiting room for chauffeurs, possibly some bedrooms for part of the servants, storage for club property such as chairs, tables, etc., also the secondary stairs, elevators, etc.; lounge of about 1800 sq. ft. area; dining room of about 1200 sq. ft. area; ball room of about 2000 sq. ft. area; billiard room; one or two private dining rooms which may have separate service pantry; card or game rooms; dining room service pantries; servants' quarters. The second floor is the main floor of the building.

"The garden will be an important adjunct to the entertaining facilities of the club and will be used for teas, garden parties, and fêtes. It should be connected with the building either by means of a terrace or stairs or ramps, giving easy access to the entertaining rooms."

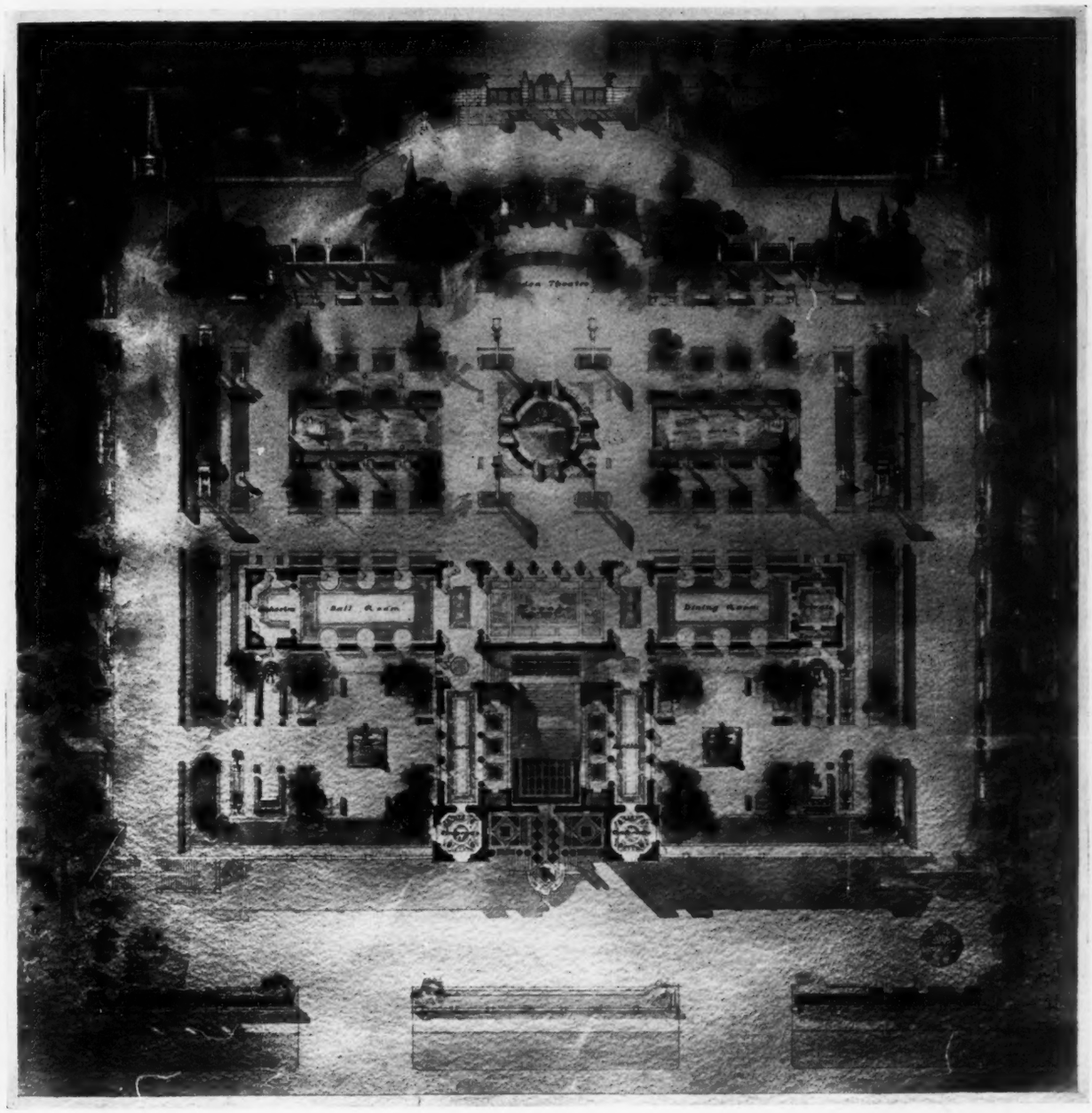
The winner of the Rome Fellowship receives an appointment for three years' study and travel abroad. The annual stipend was increased this year from $1,250 to $1,500, with an additional allowance of $500 for transportation to and from Rome. Residence and studio at the Academy are free, and food is supplied at cost.

This year the Fellowship in architecture is provided by the Katherine Edwards Gordon Fund recently established by Mr. and Mrs. George B. Gordon of Pittsburgh.



SECOND HONORABLE MENTION—DESIGN FOR "A DIPLOMATS' CLUB," BY B. KENNETH JOHNSON

COMPETITION FOR THE PRIZE OF ROME IN ARCHITECTURE, 1928



SECOND HONORABLE MENTION—PLAN OF DESIGN FOR "A DIPLOMATS' CLUB," BY B. KENNETH JOHNSON
COMPETITION FOR THE PRIZE OF ROME IN ARCHITECTURE, 1928

BERTRAM GROSVENOR GOODHUE MEMORIAL

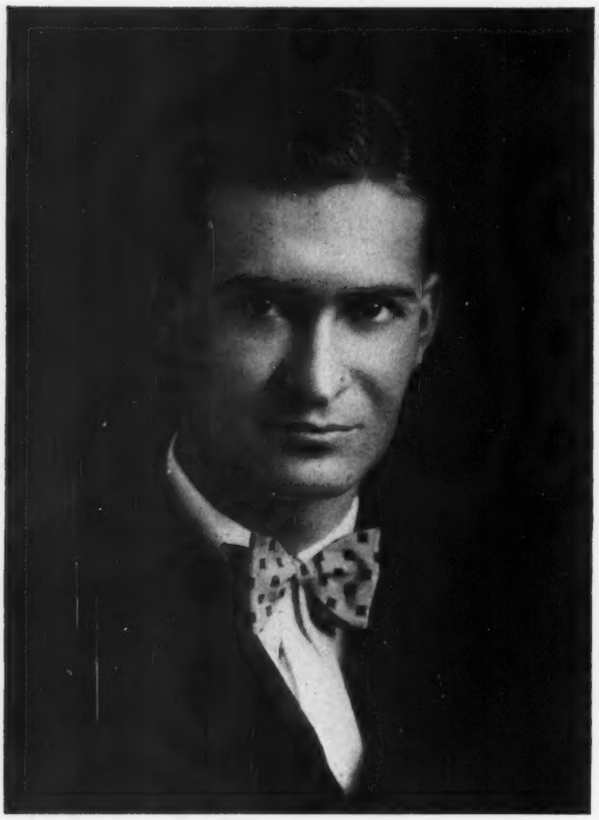
MANY REQUESTS have come to the Committee for particulars as to the approximate cost of the erection of the Goodhue Memorial, and the amount of the usual individual subscription.

The model is the gift of Lee Lawrie, the distinguished sculptor long associated with Mr. Goodhue upon various works. The cost of carving and installation will be about $12,000. Individual subscriptions have ranged from $1.00 to $500, and this is the clearest indication of the latitude existent in the matter.

While it is, of course, impossible to complete such an undertaking as this without substantial gifts, it is obvious that they cannot be the sole support. It is the desire of all concerned that the greatest possible number of persons should be included among the donors.

The Committee feels that every subscription, whatever the amount, is an expression of good will and affection. Because it is realized that many of those who have wished to be included have hesitated, in uncertainty as to just what course to pursue, the present announcement is being made.

Contributions should be sent to the *Goodhue Memorial*, Bank of the Manhattan Co., Madison Avenue, and 43rd Street, New York.



CECIL C. BRIGGS

CECIL C. BRIGGS, the winner of the Rome Prize in Architecture for 1928, was born in Indianola, Iowa, and is 24 years old. In 1925 he graduated from Simpson College with an A. B. degree, and as holder of the Lydia C. Roberts Fellowship in Architecture, he has been studying at Columbia University for the past three years. He was awarded the Alumni Medal for Efficiency in Design throughout his course, and was this year awarded the Graduate Fellowship in Architecture, which is given by the University of Columbia. Mr. Briggs' winning the Rome Prize prevents him from availing himself of the benefits of this scholarship which would entitle him to a year of study at the University.

Before coming to New York, Mr. Briggs studied in the evening for two years at the Cummings Art School in Des Moines, Iowa, and worked during the day, being employed by Wetherell and Harrison, architects, and later by Proudfoot, Rawson, and Souers.

Mr. Briggs feels particularly indebted to Professor William A. Boring, Edgar I. Williams, W. H. Harrison, and George Licht. He plans to spend the summer working in New York and will sail about the middle of September to take up his studies at the American Academy in Rome.

LETTERS OF AN ARCHITECT TO HIS NEPHEW

EDITOR'S NOTE:—*This is the twelfth of a series of letters by William Rice Pearsall, Architect, of New York, addressed to young draftsmen and students about to take up the study of architecture. Mr. Pearsall, who may be addressed at 527 Fifth Avenue, New York, has expressed his willingness to answer any questions which may be addressed to him by our readers.*

July 11, 1928

DEAR GEORGE:

Many times in my letters I have spoken of making up your mind as to what you want to do for your life work and then seeing to it that your every effort is in that direction. Set yourself a goal and when that is in sight establish the next goal beyond, and through consistent, steady work definite progress will be made.

The questions asked many times are, "Will I gain by a college training?" "Do I need a college architectural course to become an architect?" Other questions regarding college advantages are similar, so that I will try to emphasize my previously stated opinion because of an incident during this past month which made me consider this phase in the early years of a young man—those years of indecision which are very serious to him. This incident aptly illustrates my opinion on this subject in that the college training is of great benefit as a general education and along the chosen work, but the best may not be obtained if the college study is postponed to a time later than the normal college years.

A young man was influenced to go into a business with a relative although he had a strong desire for the architectural profession. It is to his credit that he finally went to college and took such a course, but ten years or more later than he should have gone. Therefore he is having to make his start in the practical work late in life and on a par with the junior, or younger classmates.

My advice to every young man of high school age is to consider what work is most to his liking. Go to men in such work and find out what it all means. I do not say ask the man in such work what he *thinks* of it, but *about* it. He may be discouraged at the time you ask, but he will give you a good idea of the work. Ask two or more in the same line of work. Try out the work for a few months. Be truthful with yourself regarding the unpleasant tasks. When these come your way to be done do you still like the work. When you have made up your mind find out about the college courses. If you cannot afford college try night school courses. There are many good ones free or costing only a small sum a year. Read everything and study all related subjects to your chosen work and find out through direct questioning of teacher, employer, and those whom you can trust whether you are suited to such work.

Architecture is an art. One must have vision, a longing to express oneself, and the desire to build up such vision by steady, constant, conscientious practice in the various phases of the work. Study materials, color combination, form, all of which are a part of design—which means planning, layout, and arrangement, as well as ornament.

Many of our successful men in various lines of work made that success late in life, but they are the exceptions to the rule. Some have found their life work after many trials at something they thought was what they wanted, and, of course, we all know that circumstances have directed, or we might truthfully say pushed, men into their right sphere of effort, where they have been a success.

Search and questioning will show you that the successful man has not shirked the drudgery or unpleasant tasks, but rather found them to be the foundation stones on which to build the superstructure of the more pleasant parts of the chosen work.

Sincerely,

YOUR UNCLE.

THE NEW YORK ARCHITECTURAL CLUB, INC.

THE NEW YORK ARCHITECTURAL CLUB, INC., organized a Baseball League at a meeting held at the club rooms 118 East 42nd Street, on Monday, June 25, 1928.

The following offices were represented:

(1) Board of Education, Brooklyn, N. Y.
(2) Cass Gilbert, New York.
(3) Guilbert & Betelle, Newark, N. J.
(4) Starrett & Van Vleck, New York.
(5) Schwartz & Gross, New York.
(6) Thomas W. Lamb, New York.
(7) Warren & Wetmore, New York.
(8) York & Sawyer, New York.

Joseph Garry of Thomas W. Lamb's office was elected *Chairman*. Dick Thomas of Guilbert & Betelle's office was elected *Secretary*. A schedule has been arranged so that each team will meet every other team twice during the season.

Games reported so far are as follows:

Thomas Lamb	16—Cass Gilbert	15
Thomas Lamb	25—Schwartz & Gross	12
Starrett & Van Vleck	2—Thomas Lamb	0
Guilbert & Betelle	21—York & Sawyer	7
Guilbert & Betelle	5—Schwartz & Gross	3
Cass Gilbert	3—Guilbert & Betelle	0
York & Sawyer	13—Schwartz & Gross	1
Warren & Wetmore	13—York & Sawyer	1

NOTE: *Because of the rainy weather some offices are way behind schedule, and unless arrangements can be made to catch up, some games will have to be forfeited.*

A pennant, with the name of the winner, will be awarded at the end of the series. A competition for the design of this pennant is open to all offices in the League and members of the Architectural Club. Designs must be full size, on tracing paper, the pennant not to exceed 24 x 36 inches. It is suggested that the club colors, red, gold and black be used. Mr. Scheffer of York & Sawyer is in charge of the competition. All drawings must be in his hands by noon of September 1st.

PARIS PRIZE AWARDED

THOMAS H. LOCRAFT of the Catholic University of America, Washington, has been awarded the twenty-first Paris Prize of the Society of Beaux-Arts Architects.

A. J. Kelsey received second prize in the competition. Third prize went to A. E. Euston, formerly of the Atelier Hirons, of New York, and fourth prize was won by D. A. White. The other competitor was F. W. Dunn. Each of the five received first medals awarded by the Society of Beaux-Arts Architects. All of these men are from Yale.

The problem for the competition was written by C. C. Zantzinger of Philadelphia and called for the design of *A Supreme Courts Building in the Capital of a Great Republic*. The building is to occupy an isolated site and is divided into three parts, the courtroom, the great vestibule, and the chambers of the justices.

The Jury of Award was composed of:

C. C. Zantzinger, of Philadelphia; F. R. Walker, of Cleveland; Charles C. Nimmons, of Chicago; Henry Richardson Shepley, of Boston; John Galen Howard, of San Francisco; William Adams Delano, Benjamin W. Morris, Edward S. Hewitt, Archibald M. Brown, Clinton Mackenzie, H. Oothout Milliken, Raymond M. Hood, Kenneth M. Murchison, William F. Lamb, Arthur Ware, and Philip Allain Cusachs, all of New York.

The prize drawings will be published in the next issue of PENCIL POINTS.

THOMAS HALL LOCRAFT

THOMAS HALL LOCRAFT, winner of the 21st Annual Paris Prize of the Society of Beaux-Arts Architects, was born in Washington, D. C., in November, 1903. In 1922 he graduated from Central High School of Washington, where for high scholastic standing he was awarded a four-year scholarship to the Catholic University of America. Here he took up the study of architecture in which he had become interested at high school during two years of architectural drawing under Mr. Seward H. Rathbun.

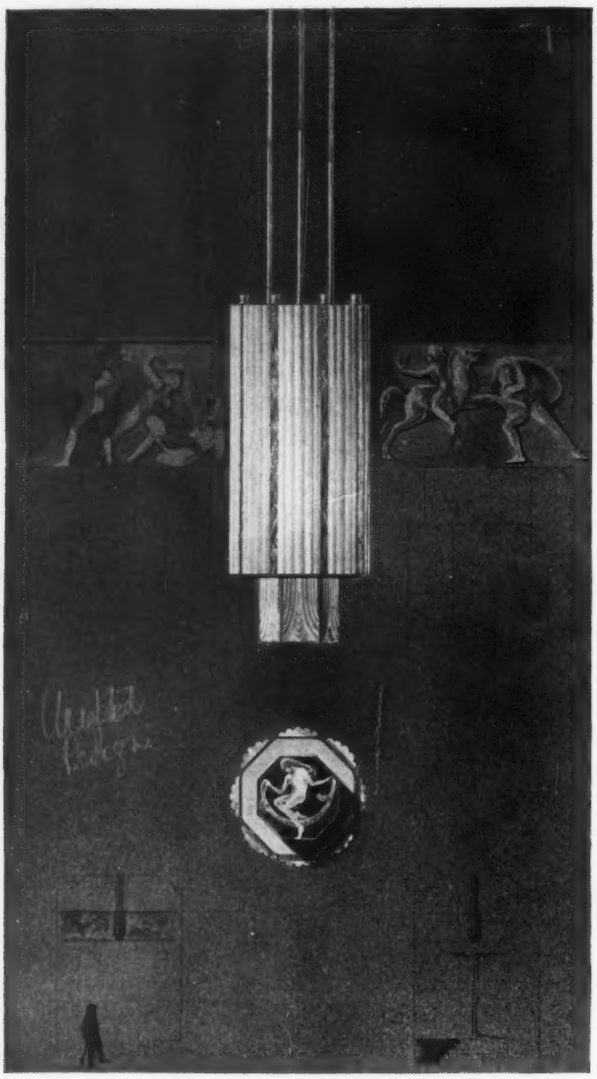
In 1926 Mr. Locraft received his Bachelor of Science degree and by examination won a Knights of Columbus Scholarship for three years post graduate work.

In his first year of post graduate work, Mr. Locraft won the Henry Adams prize and the Bruce Price Post Memorial Scholarship to Fontainebleau School of Fine Arts. The following year he received the Diploma of the Beaux-Arts Institute of Design, the Prix d'Emulation of the Societé des Architectes Diplomés par le Gouvernement Français, and the Paris Prize.

In all Mr. Locraft has won fourteen medals in judgments at the Beaux-Arts Institute of Design, and meanwhile successfully passed all of the scholastic requirements for a Doctorate of Philosophy at the Catholic University with the exception of his thesis, which is under preparation.

Mr. Locraft feels that he cannot adequately express his appreciation of Professor Fred V. Murphy's assistance and friendship during their six years together, and he feels similarly grateful to the Rector of the Catholic University, Bishop Thomas J. Shahan. Yet even before these he expresses thanks to his mother who is making possible his attendance at school.

Mr. Locraft's winning drawings, together with those designs placed second and third, will be presented in the September issue.



Winning Design for Lighting Fixture by F. B. Houlihan

AWARD IN LIGHTING FIXTURE COMPETITION

A COMPETITION WAS held by the Society of Beaux-Arts Architects for a design of the principal lighting fixture to be used in the new building for the Beaux-Arts Institute of Design, of which Dennison and Hirons are the architects.

All of the designs were submitted anonymously and on July 12th were judged by a Jury composed of Raymond Hood, Henry Sedgwick, Philip Goodwin, and Frederick Hirons. The awards were as follows:

First place—Cox, Nostrand & Gunnison, Inc., Brooklyn, N. Y.

Second place—Edward F. Caldwell & Co., New York.

Third place—Robert Phillips Co., Inc., New York.

The design submitted by Cox, Nostrand & Gunnison, Inc., was made by their Chief Designer, Frank B. Houlihan. Mr. Houlihan comes from Wallingford, Conn. He came to New York in 1911 and studied at the Beaux-Arts Institute of Design for six years, joining Cox, Nostrand & Gunnison, Inc., four years ago. Last year he was made Chief Designer and a member of the firm.

This is the first time that a competition, conducted along the lines of a regular architectural competition, has ever been held in the lighting fixture industry. In the last few years architects in this country have laid a great deal of stress on the improvement of design in lighting fixtures. Manufacturers of decorative lighting are beginning to realize that their Chief Designer is perhaps the most important member of their organization. The great advance in lighting abroad is being felt in this country. The lighting fixture industry in America has comparatively few experienced designers of national reputation. Competitions such as the one that has just been held is the greatest possible incentive to lighting fixture designers that this country can have. Mr. Foster Gunnison of Cox, Nostrand & Gunnison, Inc., has already started a movement to hold an annual competition, which will be open to lighting fixture designers from all over the United States.

The winning design has been turned over to Cox, Nostrand & Gunnison, Inc., for execution. The fixture will be made entirely of sculptured glass after the manner of Lalique.

THE LOS ANGELES ARCHITECTURAL CLUB

SINCE THE OPENING of the Club office in the Architects' Building, three months ago, we have met with great success in organizing the Club's activity. A feeling of permanency is the result of our efforts and the Club is now on a healthy and most substantial basis. The employment bureau for draftsmen has met with surprising success. Over sixty men have been placed in good offices. And considering the general slackness of business at the present, this promises very well.

The July meeting, held at the Artland Club, was one of unusual interest. The Club was addressed by Major L. B. Lent of Cleveland, Ohio, on *The Structural Value of an Architectural Material*. An added interesting feature was an illustrated lecture by Mr. J. E. Johnson, on the architecture and construction in the West Indies. The vocal artist, secured through the courtesy of Mr. Edward Mussa, was well received.

An informal dance, given by the Club at the Melrose Hall, proved to be a very happy affair. Not so elaborate as the masque ball given some months earlier, the simplicity of this dance seemed to be appreciated by all.

ATELIER PARSONS-ADAMS-DEAM

BENJAMIN L. SMITH has been awarded one of the two annual scholarships offered by the Massachusetts Institute of Technology for the best solutions of a ten day design problem.

This year's problem was the design of a co-operative Art Museum to serve for three art schools located in a small town. This competition is done without criticism or niggers. Smith, as a winner, is entitled to $400.00 to apply as tuition at M. I. T.

Benjamin Lane Smith was born in Chicago in 1905. He was educated in the public schools there and began studying architectural design in the Atelier Parsons-Adams-Deam. Smith was employed by Jacques J. Kocher and is at present in the office of Granger and Bollenbacher, of Chicago. Smith wants to thank these men for all they have done for him and also Mr. Adams and Mr. Deam, his patrons.

He is the first Atelier man to win a "Tech" scholarship since Nelson and Pirola won them back in 1924. Here's hoping he does well at school. And we want to thank Prof. Wm. Emerson of M. I. T. who is always ready to help a poor man trying to get along.

THE PENCIL POINTS FILING SYSTEM

For Architectural Plate Pages

PUBLISHERS' NOTE: *During the past few years we have received a large number of letters from architects, architectural draftsmen and clerks employed by architects, asking us to tell them how best to file the plates from architectural magazines, as well as other material which would be valuable for future office reference.*

In an endeavor to solve this problem for the office which is not equipped today with a satisfactory system, we have devised and offer herewith for criticism, a method which is designed to give the best results in actual use combined with a minimum of effort and expense. We believe, that by following the method outlined, all of the material in question can be quickly filed and, what is perhaps more important, found at once when required. *Some may object to the cross-filing feature because of the work entailed. Our study of the subject, however, leads us to the conclusion that a tremendous amount of time is wasted in practically every office in searching for material which is not now so filed as to be readily available, and that by following the plan outlined herewith many thousands of hours of valuable time will be saved by those offices employing it.*

The system is flexible. It provides a place for everything. It can easily be modified to cover special conditions existing in any office and can be sub-divided to meet the peculiarities of any practice.

All suggestions for improving the system will be gratefully received and carefully considered.

When its final form has been decided upon, it is our purpose to manufacture and offer for sale at fair prices, all of the equipment required with the exception of the files themselves. It will not be at all necessary for anyone desiring to install this system to purchase any of the equipment from us, as everything called for can either be purchased at a local stationery store or can be prepared from such material.

Our purpose in devising and offering this system is primarily to assist the readers of PENCIL POINTS *in establishing and maintaining a satisfactory filing system for the material required by designers, draftsmen and others in the conduct of their daily work.*

WE PRESENT HEREWITH a simple, comprehensive method for filing Plate Pages and other material taken from architectural journals. It is also a framework which may be elaborated to meet the requirements of any office.

For a complete system you will require 18 Major and 54 Sub-divisions.

The 18 Major Divisions should be strictly adhered to, but the Sub-divisions may be expanded indefinitely by the use of decimals, thus:

Should you wish to further sub-divide your PRIVATE HOUSES (A 1) into City and Country, etc., or any other classification you may prefer, add decimals as follows:

A 1.1 City Houses, Small
A 1.2 City Houses, Large
A 1.3 Country Houses, Small
A 1.4 Country Houses, Large

It should be quite obvious that we could not sub-divide the headings to meet the requirements of every office, so we merely provide the means whereby each office may make its own sub-divisions.

18 Major Divisions and 54 Sub-divisions:

A RESIDENTIAL
- A 1 Private Houses
- A 2 Apartment Houses and Apartment Hotels
- A 3 Hotels

B PARTLY RESIDENTIAL
- B 1 Clubs
- B 2 Y. M. C. A. and similar buildings
- B 3 Lodge and Fraternal
- B 4 Charity Homes

C EDUCATIONAL
- C 1 Schools
- C 2 Colleges
- C 3 Libraries, Museums, Art Galleries

D OCCUPATIONAL
- D 1 Office and Loft Buildings
- D 2 Banks
- D 3 Stores
- D 4 Industrial Buildings, Plants and Factories

E GOVERNMENTAL
- E 1 Federal Buildings
- E 2 State Buildings
- E 3 Municipal Buildings

F RECREATIONAL
- F 1 Theatres
- F 2 Halls and Auditoriums
- F 3 Stadia
- F 4 Park Buildings

G DEVOTIONAL
- G 1 Churches
- G 2 Church Buildings

H REMEDIAL
- H 1 Hospitals
- H 2 Sanatoria

I FUNERARY
- I 1 Cemetery Buildings
- I 2 Mausoleums

J DECORATIVE
- J 1 Civic Monuments
- J 2 Fountains
- J 3 Free Standing Sculpture, Etc.

K TRANSPORTATIONAL
- K 1 Railroad Buildings
- K 2 Steamboat Buildings
- K 3 Bus Terminals, Garages, Filling Stations, Etc.
- K 4 Airports
- K 5 Bridges

L DETAILS
- L 1 Wrought Iron
- L 2 Bronze
- L 3 Roofs; including weather vanes, ridges, finials, rain waterheads
- L 4 Walls; exterior, including gables, pediments, parapets, etc.
- L 5 Columns, piers, pilasters, etc.
- L 6 Doors and Windows
- L 7 Porches, Verandas, Etc.
- L 8 Walls; interior

L 9 Ceilings
L 10 Floors
L 11 Stairways, Elevator Enclosures, and public spaces
L 12 Fireplaces and Mantels
L 13 Fitments, Seats, Window Seats, Bow Windows, Cupboards, Drinking Fountains
L 14 Lettering
M Measured Drawings
N Details of Construction
O Engineering and Equipment
P Interior Decoration and Furnishings
Q City Planning and Landscape Features
R Sketches and Renderings

Reason

Our reason for the sequence in which the major headings are arranged is due to the fact that mankind requires ten types of buildings to house his various activities on his journey through life. First, and most important, his home, various types of buildings in which he lives; RESIDENTIAL AND PARTLY RESIDENTIAL. Second, buildings in which he is trained; EDUCATIONAL. Third, where he earns his living; OCCUPATIONAL, etc., etc.

When this sequence is understood it will be an easy matter to file correctly.

Sub-heading "L—Details"

As all detail is some *part* of a building we have arranged these headings to begin with the outside of the house; the roof, exterior walls, etc., then in through the *doors* and *windows* to the interior of the house; ceilings, floors, etc.

It is a very simple matter to file a particular piece of detail by placing it with that part of the house to which it must necessarily belong.

How to File

Remove pages from Journal.

Trim sheets 8¾" x 11¾". As practically all of the leading American Architectural Journals are already this size, or will be January, 1929, very little or no trimming will be necessary.

Determine the correct classification and mark the folio number on the right-hand margin of each sheet. If Residential, mark each sheet *A1*; Apartment or Apartment Hotels, *A2*; Hotels, *A3*, etc., with the page or sheet number. For this purpose we suggest that you procure a rubber stamp, small enough to stamp on the margin of the plate, somewhat as shown by Figure 1 filling in the *Folio* and *Sheet Number:*

Smith & Jones Drafting Room Library	*Folio*	*Sheet*

Figure 1

File together, all material on a given subject. *Do not separate* the material. This is very important.

File 500 sheets in each folder.

Number the sheets in each folder, as the pages of a book, 1 to 499.

If it becomes necessary to have additional folders for the same classification, mark the same classification number on each sheet then number the sheets in the second folder, 500 to 999. The third folder 1000 to 1499, etc.

Index

An accurate index is absolutely necessary. The material should be indexed to correspond with the 54 sub-divisions and in the same order. Each classification by itself, thus:

A 1 Private Houses
A 2 Apartment Houses and Apartment Hotels
A 3 Hotels, etc.

Special ruled index sheet, 8½" x 11", punched with three holes to fit a ring binder should be procured or prepared as shown in Figure 2.

Thus we have a complete description of the subject with the *number* of *sheets* filed.

By this method of indexing, any or all plates may be immediately located either by Subject, Description, Style, Location, Name of Architect, or the Journal from which they were taken. For instance all Colonial Architecture in the entire file may be found by referring to the Style Column in the Index. All illustrations of work by any given architect may be similarly located.

The advantage of being able to find any or all material when needed should more than pay for the time spent in preparing the index.

Cross-filing

Inasmuch as many of the illustrations contain bits of detail to which reference will be made, it will be necessary to cross-file and index them under the proper heading. For example: Among the illustrations of the J. B. Jones Residence, listed in Figure 2, we find on the 7th sheet an attractive piece of wrought iron detail. Cross-file it as follows: on a plain sheet of paper 8½" x 11" write a complete description of the detail giving folio number *A 1* and page number 7, showing just where the illustration will be found.

Then file the sheet of description in its proper place in the *L-detail* File—after having given it its correct page number in the *Detail File*. Then turn to the detail section of the INDEX and write a complete description showing that the illustration is filed in Folio *A 1*, page 7.

Check Record Showing Movement of Plates

Special ruled check sheets should be procured or prepared on which to record the movements of the plates, as illustrated by Figure 3.

(Concluded on Opposite Page)

O O O

A 1 Private Houses

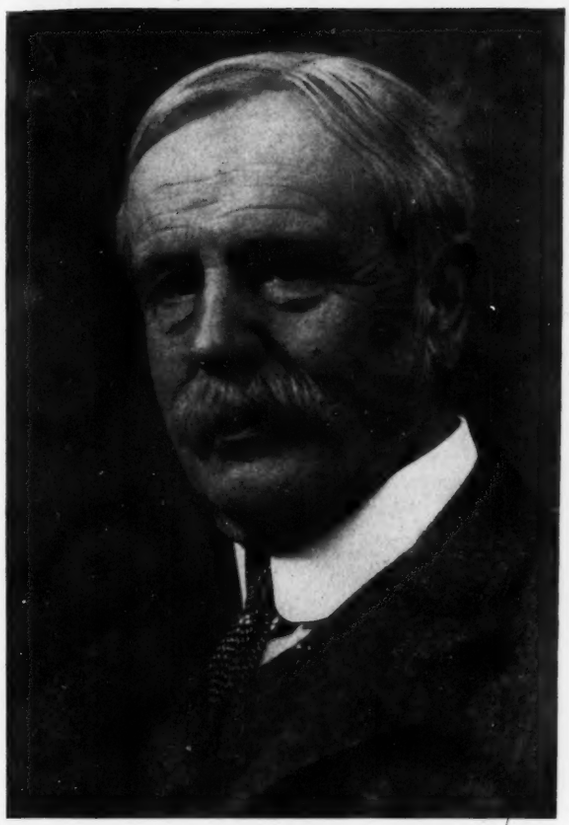
Subject	*Description*	*Style*	*Location*	*Architect*	*Journal*	*Date*	*Folio*	*Sheets*
J. B. Jones Residence	3 story brick	Colonial	Albany, N. Y.	Smith & Brown	AA	5/28	A 1	1 to 10

Figure 2

Check Sheet

Plates Removed	*Given to*	*Date*	*Returned*	*Date*	*Still out*	*All-in date*
A 1 Sheets 1-10 B 3 19-20	Mr. Jones	5/28	A 1 1-10	5/29	B 3 19-20	6/1

Figure 3



WILLIAM RUTHERFORD MEAD

1846—1928

William Rutherford Mead, the last surviving member of the original firm of McKim, Mead, and White, died in Paris on June 20th, after a brief illness, in his eighty-third year. Mr. Mead was born in Brattleboro, Vermont, the son of Larkin Goldsmith and Mary Noyes Mead. He attended the Brattleboro High School and in 1861 entered Norwich University, where he remained until 1863. He continued his education at Amherst and graduated from there in 1867 with the degree of Bachelor of Arts.

In 1869 he came to New York, and in the office of Russell Sturgis began his study of architecture. After two years with Mr. Sturgis he went to Florence, Italy, to continue his studies and later travelled widely in Europe.

In 1872 Mr. Mead joined Charles F. McKim in the practice of architecture, and in 1878 Stanford White joined them and the firm of McKim, Mead, and White was formed. These three men worked in complete harmony and their influence upon our American architecture will long be felt.

Mr. Mead continued his work until 1920 when he retired from active practice to spend most of his time abroad. He was the president of the American Academy in Rome, and in 1922 an order was conferred on him by the King of Italy in recognition of his work in introducing Roman and Italian architectural styles in America. In 1913 the American Academy of Arts and Letters awarded him their gold medal "for distinguished service in the creation of original work," the first time this honor was bestowed upon an architect. Among the best known buildings which the firm of McKim, Mead, and White have designed are the Boston Public Library, the Rhode Island State House, the Pennsylvania Station in New York, the University Club, the new buildings of Columbia University, the Morgan Library in New York, the old Madison Square Garden, and the New York Post Office Building.

Mr. Mead was the brother of the late Larkin Mead, the sculptor, and uncle of John Mead Howells, New York architect.

COMPETITION FOR THE TOMB OF THE UNKNOWN SOLDIER

Five designs have been chosen by the Jury of Award from seventy-three submitted in the Competition for the Tomb of the Unknown Soldier, as a basis for a final design to be selected for the completion of the tomb at Arlington.

The five designs were submitted by the following: Schweinfurth, Ripley & Le Boutillier, of Boston; Thomas Hudson Jones, sculptor, and Lorimer Rich, architect, of New York; Harry Sternfeld, registered architect; Boris Riaboff, architect, and Gaetano Cecere, sculptor, of Philadelphia; James Earl Frazer, sculptor, and Egerton Swartwout, architect, of New York; and Horace W. Peaslee, architect, Carl Mose, sculptor, and Charles Eliot, 2nd, landscape architect, of this city.

The Jury of Award consists of Charles A. Coolidge of Boston, Paul P. Cret of Philadelphia, and D. H. Burnham of Chicago, Mrs. William D. Rock of Philadelphia, and Colonel Hanford MacNider of Mason City, Iowa.

Each of the competitors will be paid $500 for his work. After the final selection, revisions may be made to meet the requirements of the Arlington Cemetery Commission, the American Battle Monuments Commission and the Fine Arts Commission. Then the design will go to the Secretary of War for acceptance.

As soon as funds become available, a formal contract will be made with the winner for the preparation of the necessary plans and specifications and for supervision of erection.

The authorized total cost of the memorial, including the designs, is limited to $50,000. It is estimated that $44,000 will be available for the making and erection of the memorial.

THE PENCIL POINTS FILING SYSTEM

(Continued from opposite page)

Necessary Equipment

Regulation Letter Files.

18 Major Divisional Guides for File.

Envelopes or Folders to hold Plate Pages.

Special ruled letter size paper for index, punched 3 holes to fit a standard three ring binder.

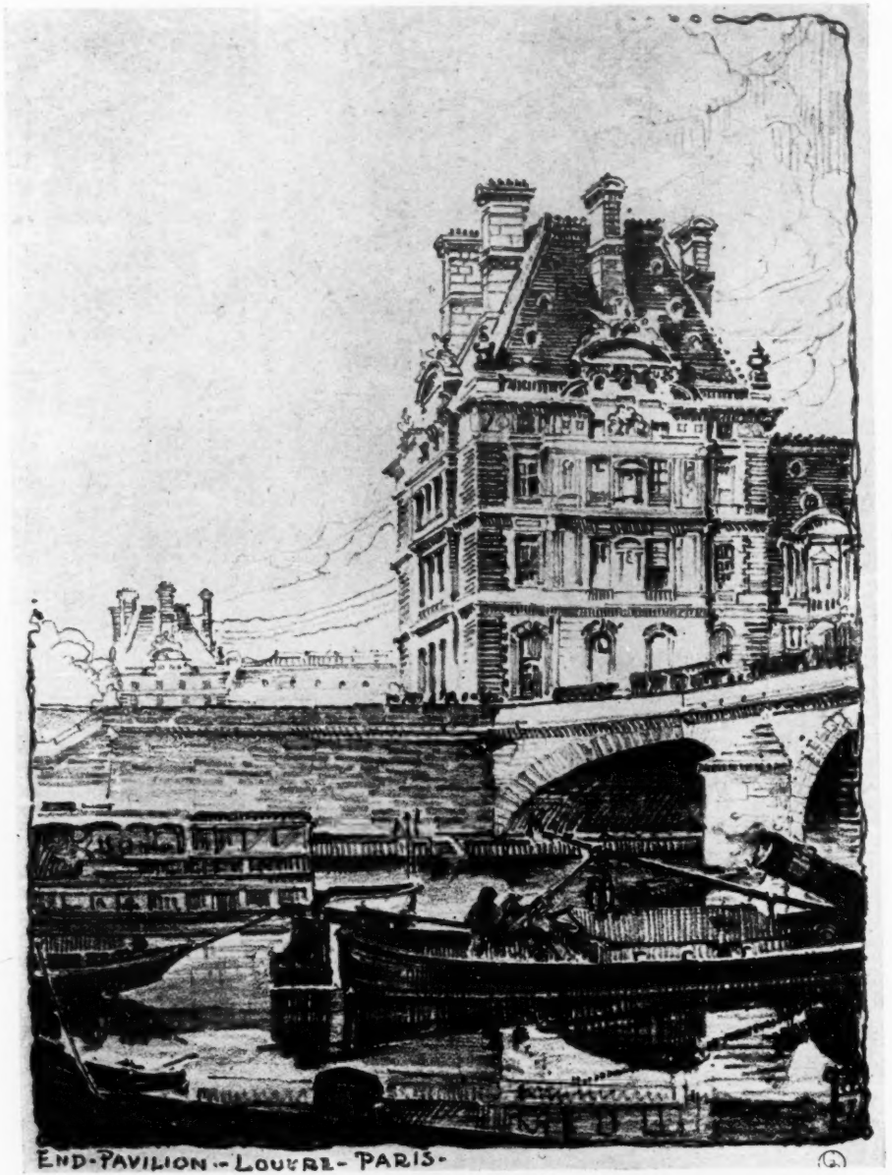
1 standard, letter size, three ring binder to hold index.

Special ruled check sheets.

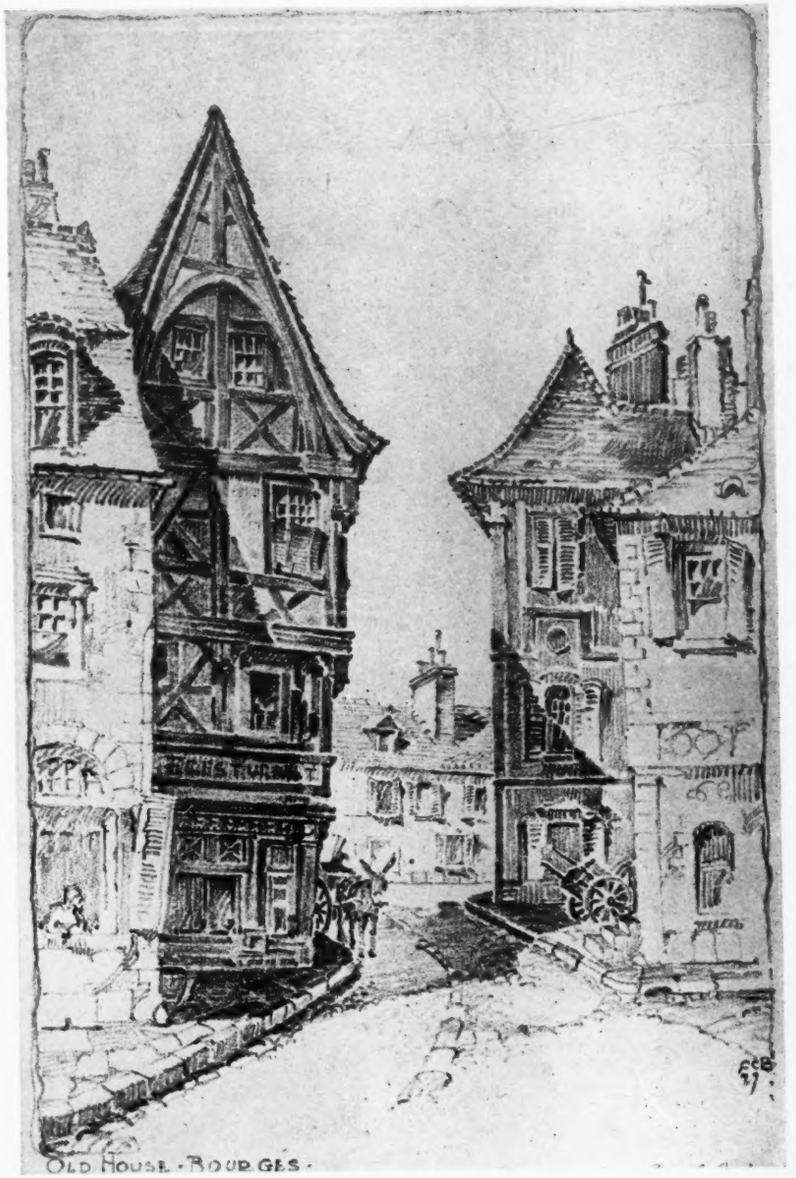
As this is the day of standardization we recommend standard stock equipment which may be obtained anywhere, any time.

Plates should be filed in a standard letter file which is 9 x 12 inches.

The ring binder which we recommend to hold your index is a standard letter size binder which may be purchased at any stationery store, in fact all the necessary equipment may be prepared in your own office at very little cost.



END PAVILION, LOUVRE, PARIS



OLD HOUSE, BOURGES

FROM THE LITHOGRAPHS BY CECIL C. BRIGGS

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

This department conducts four competitions each month. A prize of $10.00 is awarded in each class as follows: Class 1, sketches or drawings in any medium; Class 2, poetry; Class 3, cartoons; Class 4, miscellaneous items not coming under the above headings. Everyone is eligible to enter material in any of these four divisions. Competitions close the fifteenth of each month so that contributions for a forthcoming issue must be received by the fifteenth of the month preceding the publication date in order to be eligible for that month's competition. Material received after the closing date is entered in the following month's competition.

THE WINNERS in this month's competitions are as follows:

Class I—Henry Menkes of New York.

Class II—Meredith McCullough of Pittsburgh, Pa.

Class III—Philip de Lara of Los Angeles.

Class IV—Roy W. Percival of Somerville, Mass.

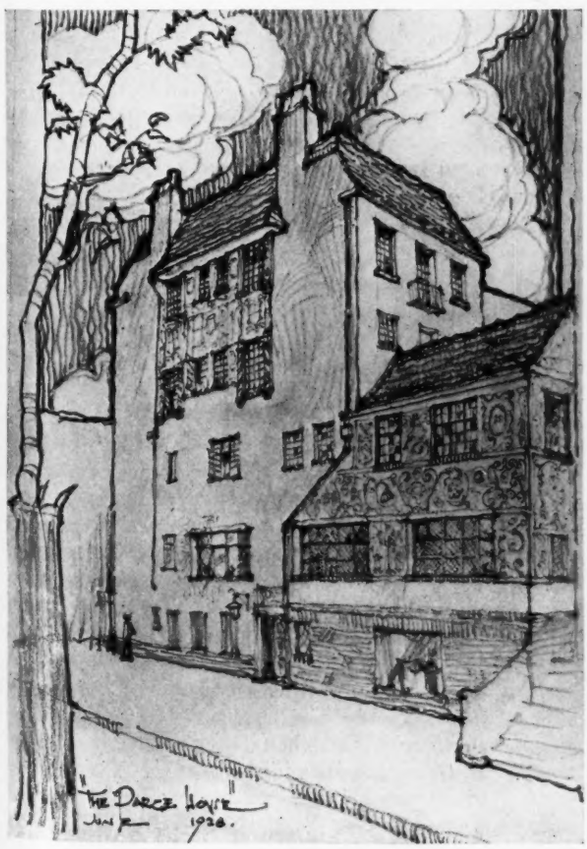
Drawings for our COMPETITION for a LOVE-NEST or "SNUGGERY" have been piling in on us and we are now utterly convinced that the profession, particularly the readers of this department, are interested in developing a suitable type of "Snuggery Architecture."

The competition is open until the 18th of this month, so there is still time enough if you hurry to get your ideas on this important subject drawn up and sent in. The complete program is published on page 461, July issue.

You fellows that are making sketches on your vacations, send them in and let us have a look at them and, lying under the green trees, the poets certainly should be inspired—all of which is a reminder that we offer monthly prizes and you might just as well have $10 as not.

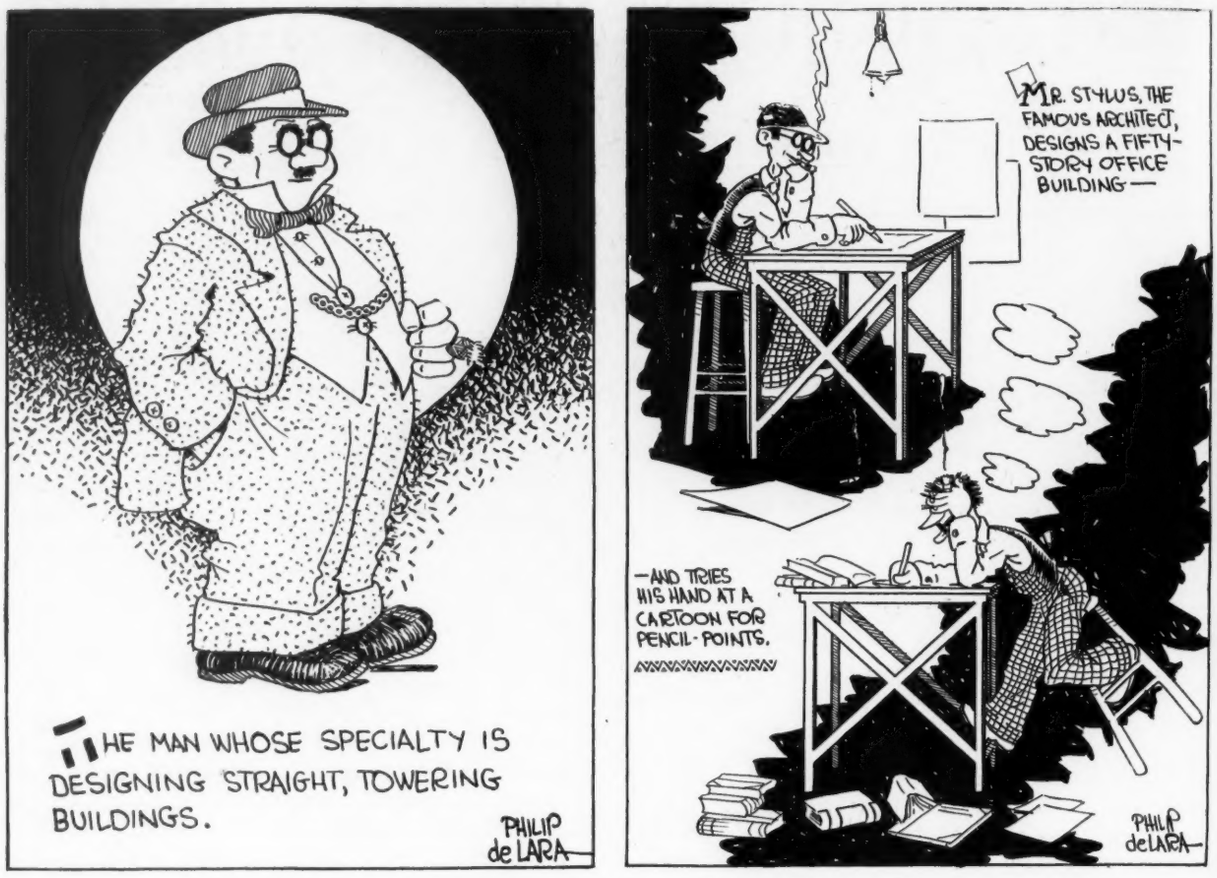
HOTEL PLANNING AND OUTFITTING

HOTEL PLANNING AND OUTFITTING—a new book. The Albert Pick-Barth Companies, Chicago and New York, have just published a comprehensive work on the planning and equipment of the modern hotel building. This book was produced under the editorial direction of C. Stanley Taylor and Vincent R. Bliss, Alexander B. Trowbridge, consulting architect, and Harry Prince, consulting architect. Messrs. Horwath & Horwath, hotel accountants, also collaborated in the preparation of the manuscript. The book is profusely illustrated with engravings and color plates and covers every feature of hotel design, planning, and equipment down to the last details of furnishings, silver, and linen. The book is 8 x 12 in size, contains 438 pages, is bound in library buckram and is offered at $10.00 the copy in a limited edition which represents much less than the actual production cost. Copies may be ordered either from the companies or from PENCIL POINTS.



PENCIL AND COLORED CRAYON DRAWING BY H. MENKES
(PRIZE—*Class One—July Competition*)

ETCHING BY ROY W. PERCIVAL
(PRIZE—*Class Four—July Competition*)


THE MAN WHOSE SPECIALTY IS DESIGNING STRAIGHT, TOWERING BUILDINGS.
PHILIP de LARA
MR. STYLUS, THE FAMOUS ARCHITECT, DESIGNS A FIFTY-STORY OFFICE BUILDING—
—AND TRIES HIS HAND AT A CARTOON FOR PENCIL-POINTS.
PHILIP de LARA

CARTOONS BY PHILIP DE LARA, OF LOS ANGELES, CALIFORNIA

(PRIZE—*Class Three—July Competition*)

GRAND OPENING

(PRIZE—*Class Two—July Competition*)

By Meredith McCullough

The theatre was spacious, a great luxurious pile,
With gilded decorations in a low Rococo style.
The architect's opponents said the building was a dud;
That his terra cotta ornament was nothing but baked mud.
Big Dog-house Gothic buttresses held up the entrance arch.
The whole façade seemed modelled out of icing and of starch.
The entrance foyer, wonderful! Its cream and blue faïence
A loud explosion done in Semite-Cinema Renaissance.
True artists thought the organ screens were quite beyond the pale,
Salome-like imitations of Miss Garden's seventh veil.
The organ had ten keyboards, high, low, and second speed.
To play it well, the organist must be a centipede.
It simulated cluck of hen, the kitten's faint meow,
The mastiff's bark, the rooster's crow, the guttural grunt of sow.
The usher's pants were emerald green, the most effulgent togs,
Orange caps, vermilion tunics, trimmed with gold and silver frogs.
The opening night is close at hand, 'tis scarce two hours away.
Who is the little baldpate man, with whisker sparse and gray,
In rusty black, who wanders round, like some forsaken soul,
Peering at stage and camera booth, at boiler room and coal,
Politely trailed by manager, by ushers, and by clerks?
That's Poppa Siedelmeyer, he owns the whole darn works.

THE JOB IS FINISHED

By B. E. Laidlaw

The job at last is finished,
From grade to roof complete;
The thoughtful men who planned it,
Now idle, walk the streets.

Gone is the noisy chatter,
The problems are discussed;
In solemn gloom the blue prints
Lie deep amid the dust.

Across the drafting tables,
The smocks in doleful heaps
Flung down in sad abandon,
Their silent vigils keep.

The office boy, tired sluggard,
Reposes, chin on chest,
In slumber sadly murmurs
"Hail to ye, blessed rest."

But I sit here and answer
A phone which seldom rings,
And curse the fate that's author of
This sorry state of things.

COMMENCEMENT OF THE ANNUAL DINNER OF THE ATELIER HIRONS

ATELIER HIRONS DINNER

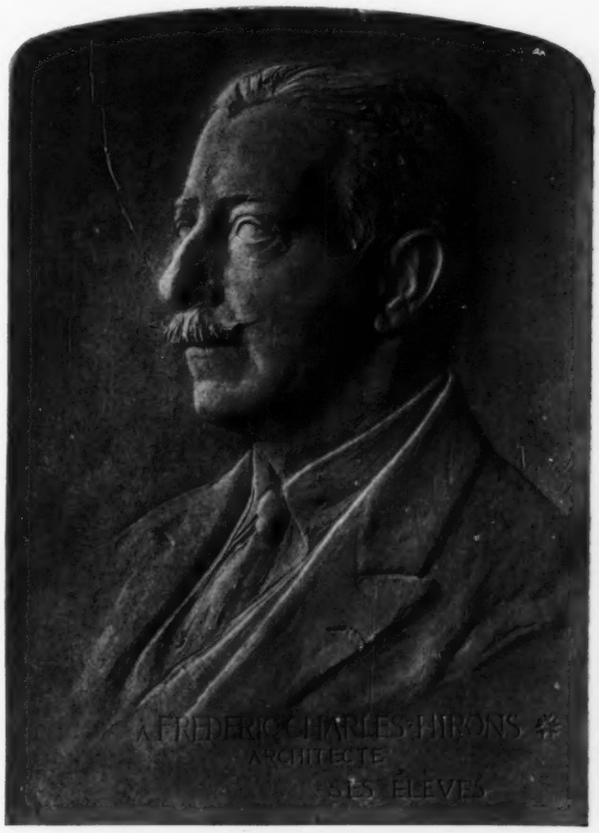
A MIGHTY CLAMOUR of many joyous voices, a crashing of crockery and a tinkling undertone of ice in dozens of glasses informed the goodly folk of First Avenue on the evening of June 17th that the Hirons Clan had once more gathered for their Annual Party. An entire week of preparation proceeded the gala event and, through the efforts of Rustay and his trusty nouveaux, the Atelier had all the appearance of a kid's birthday party. Unfortunately while the evening was still young, the guests discovered that the decorations were removable and in a very short time the Atelier was once more nothing but the Atelier.

As is always the case with such affairs, reports as to just what took place at the dinner vary according to the degree in which the reporter participated. Reports vary for instance as to just what was served. The menu (and a right elaborate one it was), designed by Dick Moore and illuminated by some strange characters of a foreign lingo, cast no light whatsoever on the identity of the foods that graced the festive board. Some say the dinner started with pink lemonade. Others insist that it was gingerale. The majority, however, passed Kirkpatrick's punch bowl on the way to the table and it was at this table containing the punch that the dinner really started. In fact it was round the punch table that many events of the evening took place—to say nothing of the goodly part of the dinner that later found its way over the punch table and formed such an interesting multi-colored pattern on the wall behind. The opinion is unanimous that a more sumptuous repast was never set before a more epicurean assemblage.

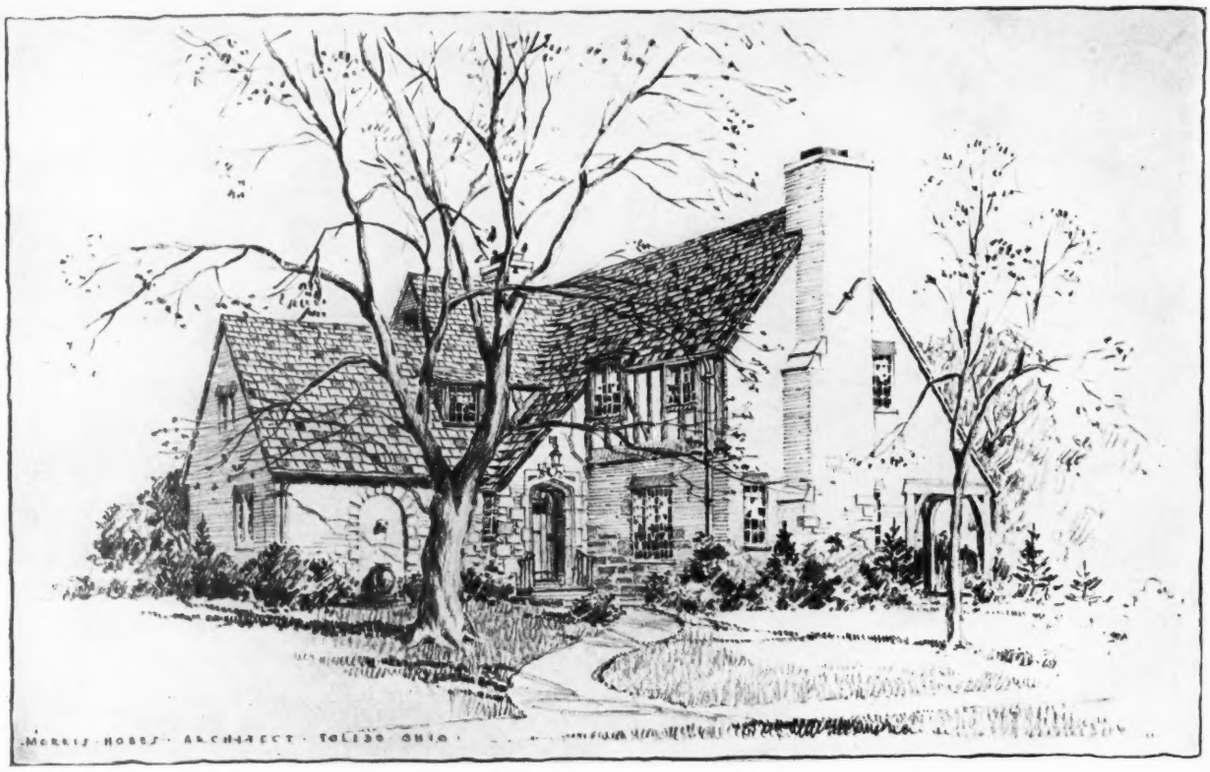
Massier Bircsak, as toastmaster, gave the opening address and expressed the appreciation and esteem that the boys all feel towards our most gracious patron, Mr. Hirons. The Grand Old Man responded from his specially constructed dais at the head of the table, from which vantage point he conducted the affairs of the evening. Informal speeches from the honorary guests, M. Chambellan, Prof. Labattut, and others, were well received. The high point of the evening featured the presentation of a bronze portrait placque to Mr. Hirons as a testimonial from the boys of the Atelier of their regard.

Character interpretations given by George Kirkpatrick were interrupted at various times by showers of rolls, pickles, and now and then a plate. His act received a tremendous ovation and was terminated by a thrown bottle.

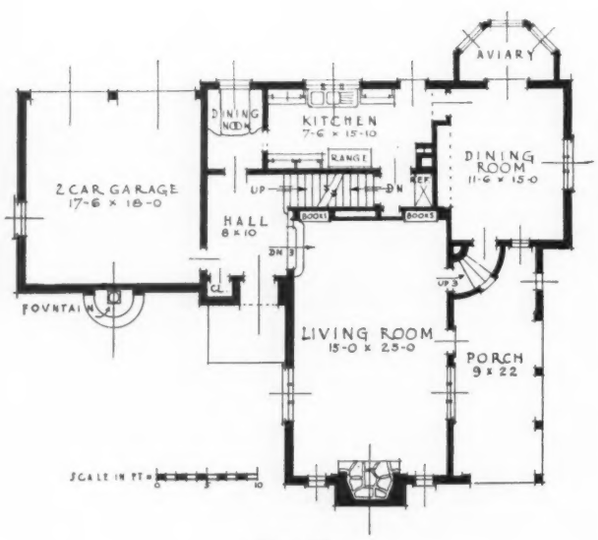
The usual Annual Dinner activities followed the gorging. Silhouettes were made of members admitted to the Atelier during the past year and a few more murals were added to the Atelier walls.



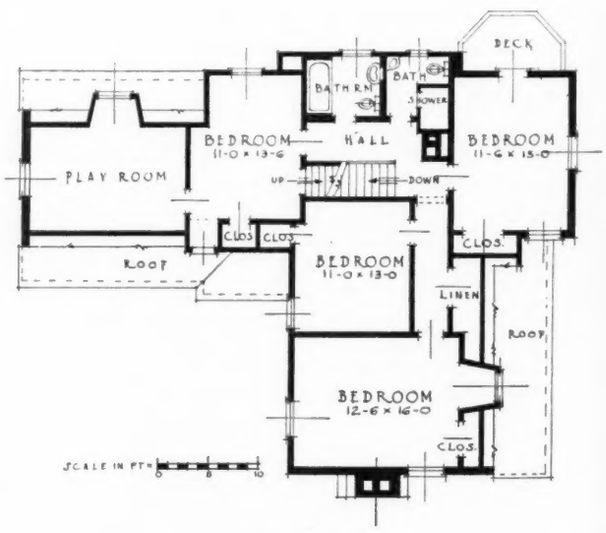
BRONZE PORTRAIT PLACQUE BY RENÉ CHAMBELLAN
Presented to Mr. Hirons by the members of his Atelier



PENCIL RENDERING BY MORRIS HOBBS



First Floor



Second Floor

DESIGN FOR A BRICK RESIDENCE AT TOLEDO, OHIO

MORRIS HOBBS, ARCHITECT, EVANSTON, ILLINOIS

UNIV. OF MIC.

THE SPECIFICATION DESK

A Department for the Specification Writer

A COMPETITIVE MASTER PAINTING SPECIFICATIONS

EDITOR'S NOTE: *We present herewith the first part of a reprint of an open "Competitive Master Painting Specifications for Perfect Paintings," which has been compiled by Frank B. Stevens, Inc., and G. A. Beem, President of Paint Engineers, Inc. The specifications have been prepared in an effort to eliminate the chaotic conditions existing today by virtue of ignorance or misrepresentation and are a real step forward in the establishment of a standard painting specification. We shall be glad to hear from readers of this department commenting upon the specifications, which will be concluded in the September issue.*

GENERAL CONDITIONS

1. The Standard Form of the "General Conditions of the Contract" (Fourth Edition, copyrighted 1925) issued by the American Institute of Architects are a part of this specification and the Contractor shall consult same in detail for instructions contained therein pertaining to his work.

SCOPE OF WORK

WORK BY OTHERS

2. The finishing of hollow metal doors, frames and trim, as well as the finishing of elevator entrance enclosures, lockers, medicine cabinets, cabinet work will be done by other Contractors as specified under their respective headings which this Contractor shall read over so as to ascertain what is called for therein.

3. Hollow metal windows, frames and sash, steel windows, steel sash doors, fire doors, fire escapes, ornamental and miscellaneous iron and structural steel will have one or more factory coats under the heading for those trades. These items, however, shall be thoroughly cleaned by the Painter before painting same.

4. The Painting of heating pipes, radiators, plumbing pipes, etc., will be done by other Contractors as specified under headings for that work which this Contractor shall read over so as to ascertain what is called for therein.

5. No painting will be required on bronze, copper, brass, white metal or plated work, such as nickel, etc., unless specifically provided for hereinafter.

6. No wall or ceiling painting will be required in the following areas:

(Make list of areas)

7. The finishing of cabinet work will be done by other Contractors as specified under heading for that work which this Contractor shall read over so as to ascertain what is called for therein. All door openings leading from spaces in which cabinet work is called for into spaces where millwork is specified, shall have the doors, frames, and trim on both sides finished by another Contractor.

(NOTE: *In the event that decorating is to be let as a separate contract, the following clause should be inserted in the Painting Specifications.*)

8. The decoration of all plastered surfaces will be done by others as specified under heading for that work throughout the following rooms and areas.

(NOTE: *On the larger and more important work, the decoration of plastered surfaces either wholly or in part may be done under a separate contract, or if it is desired to include the cost of same in the Painting contract, an allowance to cover the cost of same should be included in the Painting Contract and then can be let to a separate painter that will be included under the jurisdiction of the Painting Contractor.*)

WORK REQUIRED

9. The work to be done under this contract includes the furnishing of all labor, materials, equipment and services necessary for and properly incidental to the Painting and Wood Finishing of all work throughout the entire building which is usually painted or finished in order to make a thoroughly complete job in every respect whether each item is herein specifically mentioned or not and this contractor shall provide same. Where items are not specifically mentioned, they shall be finished the same as is specified for other similar work.

10. This Contractor shall examine the specifications for the various other trades and shall thoroughly familiarize himself with all their provisions regarding the painting, and he shall understand that all materials installed throughout the building which necessitate painting and which are left unfinished by the requirements of other specifications shall be painted or finished to completion under this contract.

11. This Contractor shall do all painting in connection with temporary work throughout the building such as Contractor's offices, Architect's offices, fences, temporary partitions, overhead protection, etc.

REPAIRING AND REPLACING OF EXISTING WORK

(NOTE: *The following clauses are suggested in connection with alteration work or where additions are built to existing structures.*)

12. Throughout all areas in the existing building in which work of alterations is done and in which existing painted or finished surfaces are to remain, this Contractor shall remove all of the present finish down to the wood or metal, as the case may be, and shall refinish these various items in a manner conforming to the original finish using materials the same as specified for new work.

13. In connection with plastered surfaces, just before the first coat of new paint is applied, this Contractor shall carefully clean down all plaster surfaces, shall remove all grease and dirt, loose plaster, and other similar items and shall leave the plaster surfaces in a thoroughly clean condition and ready for the reception of the new paint.

14. In connection with plaster painting all cracks shall be filled up by this Contractor by first raking out the

cracks and then filling same with plaster of Paris in such a manner as to leave a smooth surface.

SCAFFOLDS

15. The Painting Contractor shall provide, maintain and remove when directed all scaffolds, staging, etc., required for the proper execution of his work.

16. All scaffolds shall be so placed as not to interfere with the work of other Contractors and should it be necessary to move a scaffold in order to permit other work, this Contractor shall move same without additional cost to the Owners.

17. Throughout the following areas, suitable scaffolds shall be left in place by the Painting Contractor for the use of the Decorator who will return same to the Painter at the completion of the decorating work.

PROTECTION OF WORK

18. This Contractor shall furnish and lay drop cloths in all areas where painting is being done in order to protect the floors and other work from damage during the prosecution of the Painting and Finishing contract.

19. Where it becomes necessary for the Painter to remove these temporary coverings which have been placed by others in order to execute his work, he shall replace same in a proper manner at the completion of his work. In the event that the coverings cannot be replaced, the Painter shall protect the work in some other satisfactory manner.

20. All materials used in the building shall be stored where directed by the Architect's Superintendent. The Architect's Superintendent shall have key to room or rooms used for such purposes. Oily rags, waste, and other similar combustible material must be removed from the building every night as under no circumstances will they be allowed to accumulate and every precaution must be taken by the Painter to avoid spontaneous combustion.

DAMAGE TO OTHER WORK

21. This Contractor shall make good all damage done to floors, wood finish or other work through the neglect or carelessness of his employees, or from his failure to properly protect any work from damage resulting from the execution of his contract, and he shall at his own expense replace any materials damaged to such an extent that they cannot be restored to their original condition.

22. At the completion of the work, this Contractor shall clean off all paint spots, oil and stain from floors, woodwork, brass, hardware and other finished surfaces and shall leave the entire building in perfect condition as far as his work is concerned.

COLORS, SAMPLES, ETC.

23. The colors for all types of finish shall be selected by the Architect.

24. This Contractor shall prepare samples from which to select color and finish, and shall submit same to the Architect for selection and approval. After selection has been made, panels of appropriate size shall be made in triplicate, two of which shall be delivered to the Architect and one of which shall be kept on the job for the Architect's Superintendent.

25. Before starting any work the Painter shall properly prepare and complete one room as per specifications, which shall be approved and accepted by the Architect before he proceeds with the job, and it is expected that the entire job shall be equal to this sample room, which will be locked up on completion and so remain until the job is done.

MATERIALS

General

26. All materials required for painting shall be delivered to the building in unbroken packages bearing the brand and the name of the manufacturer and shall be subject to inspection and approval before use.

27. All materials shall be delivered at the building in sufficient quantities and sufficiently in advance of time needed, so that the work will in no way be delayed.

28. All materials shall be subject to the Architect's approval and the Contractor shall submit to the Architect before any materials are delivered the name and the brand of the materials which he proposes to use and shall receive an approval of same in writing from the Architect. None but accepted and approved materials shall be delivered at the building.

29. No claim by the Contractor concerning the unsuitability of any material specified or his inability to produce first class work with same will be entertained, unless such claim is made in writing to the Architect before the contract is signed.

30. All manufactured materials shall be applied in strict accordance with the manufacturer's specifications and directions.

White Lead

31. All white lead paste used shall be strictly pure carbonate of lead, ground in pure linseed oil as manufactured by *(State the name of the manufacturer and brand of material)*.

Zinc

32. All zinc paste used shall be pure oxide of zinc paste, ground in pure linseed oil, as manufactured by *(State the name of the manufacturer and brand of material)*.

Oil

33. All oil used shall be pure thoroughly settled linseed oil as manufactured by *(State name of manufacturer and brand)* and shall conform to the Standard Specifications of the American Society for Testing Materials for materials of this kind. All oil shall be raw or boiled as required to produce the best results.

Turpentine

34. All turpentine used shall be the best grade of pure gum spirits of turpentine as manufactured by *(State name of manufacturer and brand)* conforming to the Standard Specifications of the American Society for Testing Materials.

Driers

35. All driers used shall be as manufactured by *(State name of manufacturer and brand)*.

Stain

36. All stain used shall be *(State whether oil stain or acid stain is desired)* as manufactured by *(State name of manufacturer and brand)*. All colors shall be *(State name of manufacturer)* first grade color ground in strictly pure linseed oil.

Fillers

37. All fillers used shall be as manufactured by *(State name of manufacturer)* best grade of paste wood fillers. Fillers shall be finely ground silica fillers ground in pure linseed oil and Japan drier. No liquid fillers shall be used.

Shellac

38. All shellac used shall be bleached white gum shellac, and shall be dissolved in pure alcohol in the proportion of 4½ pounds of shellac to one gallon of alcohol by measure. All alcohol shall be pure *(State whether grain or wood)* alcohol.

Enamel

39. All enamel used shall be as manufactured by *(State name of manufacturer, brand of enamel and name of enamel, as well as type).*

40. Unless otherwise specified, undercoating used shall be manufactured by the same manufacturer as the enamel.

Varnish

41. All varnish used for *interior* work shall be *(State name of manufacturer and type or brand of varnish).*

42. All varnish used for *exterior* work shall be *(State name of manufacturer and type or brand of varnish).*

43. All varnish used for *floors* shall be *(State name of manufacturer and type and brand).*

Lacquer

44. All lacquer used shall be *(State name of manufacturer and type and brand).*

Wax

45. All wax used shall be *(State name of manufacturer and type and brand)* dissolved to a thick paste consistency in turpentine.

Putty

46. All putty used shall be composed of a white lead base mixed with linseed oil and pure whiting to proper consistency and colored to match the color of the finished work.

White-Wash

47. All white-wash used shall be made by dissolving one pound of glue in about 2 gallons of water and this solution shall then be added to a lime base which has been made by mixing 60 pounds of hydrated lime to 7 gallons of water and the whole shall be thoroughly stirred during the mixing.

Concrete Paint

48. All paint used for exterior concrete surfaces shall be *(State name of manufacturer and brand or type).*

Water Color Paints

49. All water color paints used shall be as manufactured by *(State name of manufacturer and brand)* shall be *(State whether sprayed or brushed).*

MIXING

50. The Painting Contractor will be assigned a room or space in the building in which he shall mix or store all materials. The Painting Contractor shall provide galvanized iron mixing pans for this paint room or space and shall do all mixing of paint in these pans. He shall keep this room neat and clean at all times and shall give one key to same to the Architect's Superintendent.

51. No empty containers bearing the name or brand of any manufacturer shall be brought to the premises for the purpose of mixing paint.

52. The priming paint for exterior painted wood shall be mixed in the proportion of one gallon of linseed oil and one quart of turpentine to 20 pounds of white lead.

53. All other paint shall be mixed in the proportion of one gallon of linseed oil to 25 pounds of white lead, to which colors as selected by the Architect and proper proportion of dryer shall be added.

WORKMANSHIP

54. All workmanship shall be of the very best with all materials evenly spread and smoothly flowed on without runs or sagging of material. All painting and finishing shall be carefully done and left perfect.

55. All surfaces shall be perfectly clean, smooth, free from sandpaper scratches and thoroughly dry before painting. If surfaces are not in proper shape, the Contractor shall notify the Architect before proceeding with the work. Otherwise he will be held responsible for all poor work caused by improper surfaces. The application of the first coat of paint by this Contractor will be construed as an acceptance by him of the responsibility for the base.

56. All sap wood and knots shall receive a strong coat of stopping varnish or shellac before priming. All inside and outside woodwork shall have all nail holes and imperfections puttied up after the first coat of paint and the putty for work where a natural finish is called for shall match the color of the finish woodwork.

57. All surfaces to which paint is to be applied shall be dry and clean. No painting shall be done outside in extreme cold, frosty, foggy or damp weather. No painting shall be done in dusty rooms. If required by the Architect, the Painter shall sprinkle floors, etc., to lay the dust.

58. No coats of paint shall be applied on either wet or damp surfaces and in no case, unless the preceding coat is dry and hard.

59. Painting done in winter weather shall be done only when the temperature is 50 degrees Fahrenheit or over and all surfaces absolutely dry.

60. All surfaces before priming shall be thoroughly cleaned of all dirt, oil, grease, rust, scale and other foreign matter. This cleaning shall be done with sandpaper, steel scraper and wire brushes where necessary.

61. All metal surfaces shall first be washed with benzine to remove any dirt or grease before applying materials.

62. All metallic surfaces where solder fluids have been used shall be thoroughly cleaned with benzol before any paint is applied.

63. All paint shall be evenly flowed on and shall be carefully fanned out with the tip of the brush.

64. No varnish or enameling shall be done in rooms where the temperature is below 60 degrees Fahrenheit.

65. All woodwork for stain and varnish shall be sandpapered before staining and shall be thoroughly sandpapered between each coat.

66. All woodwork for wax finish shall be washed thoroughly with benzine and sandpapered before staining.

67. The upper and lower edges of all wood doors and sash shall be painted with two coats of lead and oil paint where the faces of the door are painted. Elsewhere these edges shall be stained, filled and varnished one coat. This work shall be done in all cases after the doors have been fitted and are ready for final hanging.

(To be concluded in September)

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed under this heading free of charge.

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Owing to the very large number of advertisements submitted for publication under this heading we are asking those desiring to use this service to make their advertisements as short as possible, *in no case to exceed forty words.*

Notices submitted for publication in these Service Departments must reach us before the fifteenth of each month if they are to be inserted in the next issue. Address all communications to 419 Fourth Avenue, New York, N. Y.

THE MART

Ernest L. Stouffer, 322 Main Street, Streator, Ill., has the following magazines for sale: Complete set of PENCIL POINTS from Vol. 1, No. 1, through Vol. 6, No. 5, excepting No. 4 of Volume 3, and No. 5 of Volume 5, $18.00; *White Pine Monographs*, Vols. 6, 7, and 8, excepting No. 4 and No. 5 of Vol. 7, and No. 1 and No. 2 of Vol. 8. $3.00; *The Architectural Record* for 1921, 1922 (except July), 1923, 1924, and February, April, May and June, 1925. $7.00; extra number of February, 1925, $.25.

Hugh H. Lee, 312 No. Bond Street, Saginaw, Mich., has copies of PENCIL POINTS, for sale, from January, 1926, to December, 1927, all in good condition.

Syracuse Public Library, Syracuse, New York, Att. Miss Sybil M. Mather, would like to procure a copy of PENCIL POINTS for February, 1928.

Charles W. Levitt, 285 Madison Avenue, New York City, wants two copies of the February, 1928, issue of PENCIL POINTS.

H. S. Weissenfluh, Mutual Bldg., Kansas City, Mo., has the following copies of PENCIL POINTS for sale: August, September, November, December, 1920; August, September, November, December, 1921; March, April, June, July, August, September, October, November, 1922; May, October, 1923; September, October, November, December, 1924; August, September, October, November, 1925; January, February, May, June, July, August, September, 1926; April, May, 1927.

Sunset Subscription Agency, 631 Southwest Bldg., Los Angeles, Calif., has the following copies of PENCIL POINTS for sale: 2 April, 2 June, July, August, September, October, 1925; February, March, April, June, August, October, 1926.

Architects: Owing to death of architect, his 35-year established office on Nassau Street is for sale. Clientele is intact; work in alterations and small merchandise buildings; equipment complete, including 4 drawing boards, desk, files, safe, typewriter; lease, very low rent; total price $400; lifetime opportunity; make appointment by phone, Cortland 8347, or Richmond Hill 9974-J.

C. H. Horning, 133 Highland Avenue, Akron, Ohio, would like to obtain a copy of PENCIL POINTS for November, 1926.

For Rent: Large office, 13′ x 41′, western exposure, two windows. Particularly suitable for engineer or architects. Rent reasonable. Lee, Suite 812, 19 West 44th St., New York, N. Y. Telephone, Murray Hill 4120.

PERSONALS

THE DEPARTMENT OF BUILDING CONSTRUCTION OF MASSACHUSETTS INSTITUTE OF TECHNOLOGY is desirous of obtaining catalogues, bulletins, data, and trade literature on any of the phases of building construction or materials, in order to build up a catalogue file for reference. They will appreciate obtaining such literature and would like to have it mailed to Professor Walter C. Voss, Old Town Road, Wellesley Farms, Massachusetts.

THE NEW YORK ARCHITECTURAL CLUB, 118 East 42nd Street, New York, is installing an A.I.A. file and would like to receive a complete line of manufacturers' samples and catalogues.

G. ERNEST TAMPLIN, of Hussey-Tamplin Architectural Service, has been receiving literature from manufacturers at his old address. Will manufacturers kindly change their records to 15313 Wisconsin Street, Detroit, Mich.

S. M. GASH, architectural student, 1809 Audubon Street, New Orleans, La., is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

ROY C. KELLY is opening an office at Capistrano Beach, Calif., and would like to receive manufacturers' samples and catalogues.

KARL BIER, architectural draftsman, 27 Monroe Street, San Francisco, Calif., is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

CHAS. LEVY has opened an office for the practice of architecture at 1170 Broadway, New York, and would like to receive manufacturers' samples and catalogues.

ALLEN SLONE, architectural student, P. O. Box 154, Cahuenga Park Sta., Van Nuys, Calif., would like to receive manufacturers' samples and catalogues.

PERSONALS (Continued)

HARRY H. BENTLY, ARCHITECT, has discontinued his office at 1910 Builders' Exchange Bldg., Chicago, Ill., and will continue to handle his practice at 337 Woodland Road, Ravinia, Ill.

BERNHARDT E. MULLER, ARCHITECT, is now located at 33 West 42nd Street, New York.

SIDNEY J. WEBER, JR., architectural student, Box 266, Baton Rouge, La., would like to receive manufacturers' samples and catalogues.

MORRIS WASSERMAN, architectural student, 602 Prospect Place, Cincinnati, Ohio, would like to receive manufacturers' samples and catalogues.

L. F. SIMONDS has opened an office at 901 Chamber of Commerce Bldg., New Haven, Conn., for the practice of construction surveying and would like to receive manufacturers' samples and catalogues.

J. C. CEURVORST, architectural student and specification writer, 1130 Sanborn Avenue, Los Angeles, Calif., would like to receive manufacturers' catalogues for his A.I.A. file, Classification No. 25 (Painting and Finishing).

HARRY SIMS BENT, ARCHITECT, has moved from Los Angeles, Calif. to P. O. Box 2319, Honolulu, T. H., where he is representing the firm of Mayers, Murray & Phillip of New York. He would like to receive a complete set of manufacturers' catalogues.

W. PAUL LOVELAND, ARCHITECT, 788 South Grand Avenue, Pasadena, Calif., is revising his filing system and would like to receive manufacturers' samples and catalogues.

THOMAS S. TANNER has opened an office for the practice of architecture at 201 Liberty St., Ann Arbor, Mich., and would like manufacturers' samples and catalogues.

J. D. MOTAFRAM, ARCHITECT, 411 Girgaum Road, Bombay, 2, India, would like to receive manufacturers' catalogues, samples and literature in the building line.

E. S. SCOTT, Graduating Engineer, 2038 Alma St., San Pedro, Calif., would appreciate manufacturers' samples and catalogues, especially on structural steel and concrete, as he is starting an A.I.A. file.

RAY RED, architectural student, 308 Ellis Bldg., Lubbock, Texas, is starting an A.I.A file and would like to receive manufacturers' samples and catalogues.

MARK KOGAN, contractor and architectural student, 1463 56th Street, Brooklyn, N. Y., would like to receive manufacturers' samples and catalogues.

ARTHUR N. PARMENTER, LANDSCAPE ARCHITECT, 576 Main Street, Hyannis, Mass., would like to receive manufacturers' samples and catalogues.

WAYNE E. BELL, ARCHITECT, has moved his office and work shop to 334 West First Street, Dayton, Ohio.

OSCAR L. WUTZDORFF and John G. Helmers have opened a new office as associated architects in the National Bank of No. Hudson Bldg., 147 Summit Ave., Jersey City, N. J.

A. ROBERT CHANANIE, ARCHITECT, has moved from Miami, Florida, to 14 Leigh Bldg., Petersburg, Va. He would like to receive manfacturers' samples and catalogues.

JOHN JUSTIN CARR, architectural draftsman, 1888 Page Ave., E. Cleveland, Ohio, would like to receive manufacturers' samples and catalogues.

ADDRESS of M. D. Alexander is wanted in order that mail may be forwarded to him. Please communicate with A. S. Hearn, 415 Lexington Ave., New York, Tel. Vanderbilt 4488.

HAROLD HOLMES OWEN, ARCHITECT, has moved from Hanover, N. H., to 33 North Main St., Concord, N. H., and would like to receive manufacturers' samples and catalogues.

FREE EMPLOYMENT SERVICE

(Other items on pages 107 and 112, Advertising Section)

POSITION WANTED: Architectural draftsman, married, 27 years old, 9 years' experience on all classes of work, desires permanent position where effort counts. Capable of taking charge and completing working drawings. Neat and accurate. Location no object. $65 per week. Box No. 172, care of PENCIL POINTS.

POSITION WANTED: Man with 10 years' architectural experience desires permanent position with architect around Grand Central Terminal section. Can do perspectives, also color work. Married. Resident of New Jersey. Box No. 173, care of PENCIL POINTS.

WANTED: A young man capable of selling artists' materials. Must be high-class for Middle Western city. One with small knowledge of photographic material preferred. Give age, salary expected and references. Box No. 174, care of PENCIL POINTS.

ARCHITECTURAL PERSPECTIVE and rendering in pen, pencil and color. John MacGilchrist, 2305 Avenue Y, Sheepshead Bay, Brooklyn, N. Y. Telephone, Sheepshead, 5811.

POSITION WANTED: Young woman with 3½ years' drafting experience, neat tracer, desires position with reliable architect in Chicago. Prefers small office. Box No. 175, care of PENCIL POINTS.

POSITION WANTED: Registered architect in private practice 16 years, wishes to make connection with reputable New York City architectural office as office manager or in executive capacity. Member A.I.A. and past president of one of its chapters. University graduate and widely traveled in Europe, Far East, and America. Broad general experience. Box No. 176, care of PENCIL POINTS.

WANTED: Two first class draftsmen, men with initiative to work in an office handling schools, churches and commercial buildings, with a few residences. Write stating training, experience and salary expected. Southern locality. Box No. 177, care of PENCIL POINTS.

POSITION WANTED: Architectural designer and superintendent, 10 years' experience. Would like to connect with architect, manufacturer, building contractor or real estate sub-division. Single, will travel. Newby, 166 Johnson Ave., Dumont, N. J.

POSITION WANTED: Thoroughly experienced senior draftsman, 14 years' experience in New York offices, and 11 years' outside on first class work, wishes to connect with architect requiring capable office manager or would invest for partnership with established architect. Southern California preferred. P. O. Box 2462, Los Angeles, Calif.

POSITION WANTED: Architectural designer and draftsman, 25 years of age, holding degree of B.A. Traveled abroad. Experience in small New York office and on own residential work. Desires to locate in progressive New York office. Box No. 180, care of PENCIL POINTS.

POSITION WANTED: Granite draftsman at present employed by large granite concern, wishes spare time work. Can draw plans, make full size layouts, patterns and diagrams. Rates reasonable. Box No. 182, care of PENCIL POINTS.

POSITION WANTED: Practicing architect seeks permanent position with reputable architect. 14 years' experience, A.I.A., traveled in France and Italy. Age 33. Family. F. G. Hagan, 666 Headley Ave., Lexington, Ky.

PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm issuing them. When writing for these items please mention* PENCIL POINTS.

Spanish Interiors.—Brochure containing a brief study of Early Spanish domestic interiors, including notes on furnishings and general treatment. Standard filing size. Murphy Varnish Co., Newark, N. J.

French Interiors.—Brochure containing notes on the simpler forms of French interior architecture with data on furnishings, etc., Murphy Varnish Co., Newark, N. J.

Murphy Specification Manual.—Specifications covering varnishes, enamels, lacquers, stains, and undercoats in the preparation and finishing of architectural work. 28 pp. Standard filing size. Murphy Varnish Co., Newark, N. J.

Bayley-Springfield Residence Casements.—Document covering this type of equipment. Photographs, detail drawings, etc. Standard filing size. The William Bayley Co., Springfield, Ohio.

Bayley-Springfield Continuous Windows and Operating Devices.—Similar in form to the above but covering subject indicated. Standard filing size. The William Bayley Co., Springfield, Ohio.

Sabinite Controlled Sound.—Document dealing with a fireproof sound absorbent for the correction of auditorium acoustics and for the reduction of noise levels in office, hospital, and hotel buildings. Illustrations. General consideration of the subject. Technical data. Specification information. 36 pp. Standard filing size. United States Gypsum Co., 300 W. Adams St., Chicago, Ill.

Concrete in Architecture.—Attractive new publication with color plates covering recent advances as applied both to exterior and interior problems. Photographs, details, specifications and notes on the decoration of concrete structures. 60 pp. Standard filing size. Portland Cement Assn., 33 W. Grand Ave., Chicago, Ill.

Josam Products (Catalog G).—Comprehensive catalog and handbook covering all types of drains and traps required in modern building construction. Complete data on every type with necessary photographs. Strainer chart for quick reference. 72 pp. Standard filing size. The Josam Mfg. Co., 4900 Euclid Bldg., Cleveland, Ohio.

Analyzing the Problem of Floors.—Five separate documents dealing with schools, stores, clubs, apartments and hotels, hospitals and offices. Five full page color plates from original paintings. Many illustrations and much useful data on the flooring problem as applied to these types of buildings. Standard filing size. Bonded Floors Co., Inc., Kearny, N. J.

Truscon Copper Alloy Steel Doors (Catalog 110).—New publication dealing with doors of all types in this material. Numerous illustrations and detail drawings. Specification information. 48 pp. Standard filing size. Truscon Steel Company, Youngstown, Ohio.

Truscon Continuous Steel Windows and Mechanical Operators (Catalog 126).—Document similar to the above but covering the line indicated. Standard filing size. Truscon Steel Company, Youngstown, Ohio.

Burnham Boilers.—Catalog RB-1. Convenient handbook on the subject including engineering data and much useful information for the draftsman and specification writer. 200 pp. Convenient pocket size. Burnham Boiler Corp., Irvington, N. Y.

The Charm of Slate Floors and Walks.—Brochure illustrating floors, porches and walks of slate in attractive treatments. Specifications, drawings, patterns. Standard filing size. National Slate Association, 644 Drexel Bldg., Philadelphia, Pa.

The Incomparable Beauty of Slate Roofs.—Document similar to the above in form but treating entirely of roofs. Standard filing size. National Slate Association, 644 Drexel Bldg., Philadelphia, Pa.

Mobile Beds.—Document covering a new type of movable beds for apartments, residences, hotels, etc. Notes on space-saving and convenience. Blue prints showing layouts possible. Standard filing size. 24 pp. Logan Co., Louisville, Ky.

A Step Beyond Theory.—Publication presenting actual results achieved in fuel saving from the insulation of rooms with corkboard. Carefully investigated facts dealing with specific installations are used as a basis for this document. Standard filing size. Armstrong Cork and Insulation Co., Pittsburgh, Pa.

Enameled Brick.—Suggestions for the use of this material with reproductions of 18 original drawings by V. Hagopian, architect, covering a wide range of treatments, both exterior and interior, all contained in standard filing size portfolio. American Enameled Brick & Tile Co., Graybar Bldg., New York, N. Y.

Orsco Screens and Other Products.—Booklet illustrating wood frame screens for windows and doors, hardware for windows and doors, all metal screens and rolling screens. 24 pp. Standard filing size. Orange Screen Co., Maplewood, N. J.

Sectional Office Partition.—New catalog showing complete line of standard units for the sub-division of offices into any desired spacing. Drawings, layouts, photographs, details, floor plans, etc. Standard filing size. 24 pp. Art Metal Construction Co., Jamestown, N. Y.

Viking Cornice Models.—Data sheet showing a new type of sign suitable for a wide variety of uses. Description and specifications. Standard filing size. Viking Products Corporation, 422 West 42nd St., New York, N. Y.

Hitchings Half Iron Frame Greenhouses.—New publication covering the construction and heating of greenhouses. Complete description of this new type. Numerous blue prints, details. Standard filing size. Hitchings & Co., Elizabeth, N. J.

Caldwell Tanks and Towers.—Catalog covering water storage apparatus for the estate, golf club, and for industrial purposes. Complete data. 48 pp. W. E. Caldwell Co., Inc., Louisville, Ky.

Factories, Mills and Warehouses.—Brochure covering the construction of a wide variety of buildings including the home of the Wright Whirlwind Engine at Paterson, N. J. Photographs and notes on costs. John W. Ferguson Co., 420 Lexington Ave., New York, N. Y.

Transparent Roofing.—A series of bulletins on the modern treatment of roofs, for health and recreation. Entirely new type of construction adaptable to almost all buildings. Standard filing size. American Bar-Lock Co., Inc., Long Island City, N. Y.

Kitchen Equipment.—Comprehensive catalog covering the most modern type of kitchen equipment suitable for all types of buildings from the smallest residence to the largest institutions. 40 pp. Standard filing size. George M. Clark & Co., 179 No. Michigan Ave., Chicago, Ill.

Installing Oil Heat.—Document prepared from the architect's point of view considering the subject carefully and impartially with outline specifications and complete data on the subject. 36 pp. Standard filing size. Oil Heating Institute, 420 Madison Ave., New York, N. Y.

Does It Pay to Install an Oil Heater?—Document covering the question of relative costs taking in seasonal and geographical comparisons. Oil Heating Institute, 420 Madison Ave., New York, N. Y.

Napoleon Gray.—Attractive brochure with many illustrations of completed buildings and details showing the adaptability of this particular line of marble. 60 pp. Substantial binding. Phenix Marble Company, Kansas City, Mo.

Fli-Bac Rolling Window Screens.—Data sheet giving all required information on this type of screen equipment. Standard filing size. American Roll Screen Co., Inc., Rochester, N. Y.

Hornac.—Brochure dealing with a new preparation which greatly extends the life of paint as applied to the exterior of buildings. Technical data and specifications for applying the preparation. Standard filing size. A. C. Horn Co., 101 Park Ave., New York, N. Y.

Warm Air Furnaces.—New catalog illustrating and describing complete line. Notes on air washers as combined with furnaces. Specification data. 30 pp. Standard filing size. Hart & Crouse Co., Utica, N. Y.

Washed Air Heat for Homes.—Booklet setting forth the advantages of the air washer for use in connection with domestic heating equipment. Hart & Crouse Co., Utica, N. Y.

Engineering Data on Robras Radiators.—Document giving complete information on this modern type of radiator for various uses and under varying conditions. Illustrated. Standard filing size. Rome Brass Radiator Corp., 1 East 42nd St., New York, N. Y.

Techniques.—Brochure showing reproductions of 24 drawings by architects and designers showing different techniques employed with drawing inks, both black and in colors. Of interest to all who draw with a pen. Chas. M. Higgins & Co., 271 9th St., Brooklyn, N. Y.

Marb-L-Cote Specifications.—Also complete data on this textural wall finish. Standard filing size. Marb-L-Cote, Inc., Engineering Bldg., Chicago, Ill.

The ELDORADO PAGE

HERE is an interesting method adapted to bold handling in a large drawing. It is not suited for fine detail.

PAPER used: White cover paper, rough. PENCILS: 3B, 4B or 5B Eldorado. Hold pencils like crayon, between tips of thumb and forefinger with pencil under the palm. TORTILLON STUMP: Made of wrapped paper. Twist off the sharp point to make it blunt. KNEADED ERASER: Tear off a small piece and work it up with the fingers until it is soft and pliable.

The soft pencil scumbled on the rough paper gives a rough tone. The stump smooths it out, covering up all white spaces. Note that not all tones are stumped; also that some tones are *lightly* stumped and others *firmly* stumped. The way the stump is handled governs the character of the indication.

Mr. Watson made this sketch with Dixon's Eldorado, "The Master Drawing Pencil." Are you fully acquainted with ELDORADO? *If not, send for samples to the Joseph Dixon Crucible Company, Pencil Department* 167-J, *Jersey City, New Jersey.*

A Kneaded Eraser with a piece torn from the corner

The piece of eraser "kneaded" ready for use.

UNIV OF MICH

Ernest W Watson

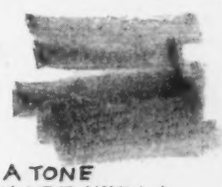
+ELDORADO. The Master Drawing Pencil

SCUMBLED TONE WITH 5B PENCIL

SAME TONE "STUMPED"

SAME TONE WITH ACCENTS OF BLACK

A 5B TONE WITH LEFT HALF OF TONE RUBBED WITH STUMP



A TONE MADE WITH A DIRTY STUMP NO PENCIL UNDER IT

THE DRAFTSMAN'S LIBRARY

Domestic Architecture in Rural France, by Samuel Chamberlain; 56 plate pages, 9¾" x 12¾", with original etching as frontispiece; price $12.50; published by The Architectural Book Publishing Company, Inc., New York.

To one who has known Sam Chamberlain since his first appearance as an irrepressibly blithe sophomore at the Massachusetts Institute of Technology and who has closely watched the development of his career through its successive stages as architectural student, ambulance driver, commercial artist, jazz musician, pencil pusher, lithographer, and etcher, the present volume comes as no surprise. Remarkable as it is for its hundreds of sketches, each like a small jewel, it is exactly what might be expected of its author. And it is a work to arouse enthusiasm; to turn its pages for the first time is like coming upon a buried treasure. It would indeed be a hardy spirit among draftsmen who, having looked upon it, could resist the urge to possess it.

The rambles of two years in the byways of rural France are recorded here in such a way as to be of equal use to the architect and to the student of sketching. Every subject was chosen for its architectural interest and presented with all the skill of the talented delineator. Many a man who has traveled widely in France and who prides himself on his knowledge of her provincial architecture will find in this book an astonishing number of unfamiliar scenes—towns of which he had not even heard and buildings which strike his eye with fresh notes of composition. The artist's architectural training, too, has enabled him to put down the essential information about each structure in a readily understandable way so that the designer can make intelligent use of the partis which attract him.

There are several pages of wrought iron and other details sandwiched in among the more general views. And, for good measure, an original signed print of an etching of Bourges, itself worth the price of the book, is added.

Symbolism for Artists, by Henry Turner Bailey and Ethel Pool; 193 text pages and 46 plates, 4¼" x 6½"; price $4.50; published by The Davis Press, Worcester, Mass.

While the primary purpose of this book is to serve as a reference work where the meanings of the various symbols which are to be found in works of art may be readily looked up, it is also of use to the creative artist who wishes to introduce symbolism into his work. There are forty-six plates whereon the more common and important symbols are shown, and an alphabetical list of symbols and their meanings where one can readily find, for example, that "drink" may be symbolized by a "bottle, flask, or jug," or that a "squirrel, cracking a nut" stands for "heavenly meditation."

These random specimens may not be of interest to you, but whatever you do want to find in the way of symbols is extremely likely to be listed in its proper place in this book. Hence, either the casual or enthusiastic seeker of symbols would do well to add it to his working library.

Stair Builder's Guide, by Morris Williams; 256 pages, 5½" x 8¼"; price $3.00; published by The Scientific Book Corporation, New York.

While the architect and draftsman are seldom, if ever, confronted with the necessity of actually constructing the stairs they design, it is highly desirable that they should know how the work of laying out and building stairs is done. A careful perusal of this book, now issued in a third edition, will give them much useful knowledge which should enable them to design stairs with more intelligence and economy than is often shown. We recommend the volume heartily as a reference work for architectural offices.

Original Views of London as it is, by Thomas Shotter Boys, 1842, with descriptive notes by E. Beresford Chancellor; 111 pages, 9½" x 12", illustrated; price 30s. net; published by The Architectural Press, London.

Picturesque Architecture in Paris, Ghent, Antwerp, Rouen, etc. Drawn from Nature on Stone, by Thomas Shotter Boys, 1839, with descriptive notes by E. Beresford Chancellor; 113 pages, 9¾" x 12", illustrated; price £3. net; published by The Architectural Press, London.

The original Lithographs by Thomas Shotter Boys are masterpieces of architectural delineation and those who are fortunate enough to possess even one of these prints are to be congratulated. It is only during the last few years that they have come to be properly appreciated. Before that time a complete set might have been purchased for a few dollars,—now originals are so sought after that the price demanded is about $400. The average draftsman is therefore likely to refrain from indulging his taste for fine things to that extent.

Fortunately, The Architectural Press, London, has, in the two volumes noted above, brought excellent reproductions of the two complete sets of delineations within the reach of the man of good taste but modest means. The London views, twenty-five in number, are reproduced in black-and-white with the exception of the frontispiece, which shows "Piccadilly looking East" in color.

In the later volume, which comprises the views of Paris, Ghent, Antwerp, Rouen, etc., the twenty-six reproductions are all in full color. In both volumes, each plate is accompanied by descriptive and critical notes.

These books, particularly the one in color should be useful to renderers, who can learn a great deal from the master's distinguished draftsmanship and handling of color. Careful study of the plates will bring respect for Boys' ability to render sympathetically and accurately the subjects which he undertook and may help to arouse the desire to emulate his straightforward, unmannered technique. It is refreshing to look over these old drawings after having seen so much of the careless, hurried draftsmanship which is so common today.